DRAMATIC MIRROR

WILLIAM CHRISTY CABANNE

NOVEMBER 11, 1916

PRICE TEN CENTS

THIS WEEK'S MIRROR COVER

The motion picture career of William Christy Cabanne is not unlike that of other men who realized the possibilities of photoplays in their early days, save that he has advanced beyond most of his contemporaries.

In common with so many of his fellow directors, Mr. Cabanne dates his first picture experience from 1909 and the time of the Biograph studio under D. W. Griffith. He was an actor then, but before long he was allowed to try his hand at directing, and results warranted his appointment as assistant to Mr. Griffith.

Going to the Fine Arts studio in Los Angeles in 1913 he directed the first picture made there for Mutual under the Reliance-Majestic brand and followed it with many more, frequently produced from his own scenarios. Mr. Cabanne, who places "Enoch Arden," "Martyrs of the Alamo," and "The Lamb" among his best accomplishments, directed Douglas Fairbanks in his initial screen appearance. At present he is making a Metro serial starring Francis X. Bushman and Beverly Bayne.

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NEW AUTHORS SCARCE

Decline in Productions from Abroad Does Not Open Way for Unknown Playwright as Prophesied—Long Established Writers Still Most in Evidence on Broadway

When the war broke out theatrical chroniclers from advantageous points along Broadway declared authoritatively that the day of the unknown American playwright was about to begin. It was believed that the unproductiveness of the foreign play market, occasioned by the war, would give the long-awaited opportunity to the new playwright of sowing his wares.

But after two years of the world conflict we find a strange absence of the new playwrights among the theatrical representations of Broadway. Failing to obtain their usual quota of dramas, comedies and musical comedies from London, Paris, Berlin and Vienna, producing managers have been in an unusually receptive mood toward the efforts of the comparatively obscure writers. Their work undoubtedly did not meet the rigid standards of the managers, for we find that the majority of the attractions in the Broadway amusement column are the work of reliable and long-established playwrights.

Of course, there are scattering and possibly glittering examples of new authors who have been permanently enrolled among the fortunate few in the Broadway Hall of Fame. There is Max Marcin, whose first play, "The House of Glass," was a success of last year. And his "Cheating Cheaters," now at the Eltinge, is accounted one of the biggest successes of the present season. There is Clare Kummer, whose first play, "Goodness Gracious, Annabelle," seems to have settled down at the Republic for a lengthy run. John E. Hazzard, after years of attempts to break into the select circle, is co-author with Winchell Smith of the season's greatest hit, "Turn to the Right," and with John C. Golden and Anne Caldwell of the musical comedy, "Go To It."

Robert McLaughlin's "The Eternal Magdalene" enjoyed a fair measure of prosperity last year, and, it is said, that the second play of this author, "An Old Sweetheart of Mine," now on tour, is an emphatic hit. Stuart Olivia, a wealthy Baltimore publisher, who has adopted the pseudonym of Stuart Fox, is financing the production of his first play, "Backfire."

As for the other attractions in the New York theaters, they are mostly the work of playwrights of long experience. We find the well-known names of A. E. Thomas, author of "Come Out of the Kitchen"; Roi Cooper Megrue, who wrote "Seven Chances," and, in collaboration with Irwin Cobb, "Under Sentence"; Jules Eckert Goodman, represented by three plays on or adjacent to Broadway, "The Man Who Came Back," "Treasure Island," and, with Montague Glass, "Object—Matrimony"; George Broadhurst, author of "Rich Man, Poor Man"; James Montgomery, who has a successful farce in "Nothing But the Truth"; Langdon Mitchell, who dramatized "Major Pendennis"; Catherine Chisholm Cushing, who dramatized "Pollyanna"; Richard Walton Tully, who in "The Flame," has written another spectacular melodrama; Frederic and Fanny Hatton, authors of "Upstairs and Down"; Rachel Crothers, who wrote "Old Lady 31," and George Bernard Shaw, who gained his first New York production of this season last Monday night when William Faversham presented his "Getting Married."

Here, certainly, is indisputable proof that the new playwright has not come into his own in any successful degree since the outbreak of the war. And from present indications he will continue to remain in his comfortable and storied obscurity.

Owing to the lack of many plays of considerable merit from England, such experienced dramatists as Megrue, Goodman, Broadhurst, and Hauerbach have been working overtime. We have had nothing new from Barrie, Pinero, Davies ("Outcast" was written before the war), Bennett, or Galsworthy ("Justice" was written several years ago). And the present output of the London play market is not meeting with any great degree of success. So far the importations include "The Happy Ending," which lasted for one week at the Shubert Theater; "A Little Bit of Fluff," which, in spite of its tremendous popularity in London, also closed here after a week's performances; "Caroline," William Somerset Maugham's latest comedy, which Margaret Anglin played for a few weeks at the Empire, "Hush," which closed at the Little Theater last Saturday night; "The Basker," in which Cyril Maude recently opened his new season; "Betty," the musical comedy from Daly's, London, in which Raymond Hitchcock is appearing, and "Getting Married." The last two are the only foreign products that can be termed as unqualified successes.

The Paris and Berlin play markets are in an even worse condition. Not a single drama, farce or comedy of French or German manufacture has penetrated to the American stage since the war began. Vienna, however, has not been unrepresented. True to her traditions she has supplied most of the musical plays of our stage during the last two years.

WANT AUSTRALIAN MARKET

Tait Brothers Offer Opposition to Williamson, Ltd. in Bidding for Rights to American Plays

The four Tait brothers, represented in the country at the present time by Edward J. Tait, have entered the theatrical field as competitors of J. C. Williamson, Ltd., whose supremacy in Australia has for a long time remained undisputed. According to Mr. Tait, who is bidding for the Australian rights to plays against Hugh Ward, the American representative of the Williamson company, this is only the beginning of a business warfare that may extend over many years. It probably will result in higher prices for the works of American authors, and may bring about the erection of new theaters in Melbourne and Sydney.

Negotiations during the past few weeks have resulted in Mr. Tait's securing the rights to "Turn to the Right," and he is about to close for several other plays that he prefers not to name for publication until the contracts have been signed. Two of the pronounced successes of last season are among the attractions on Mr. Tait's list. When, in the course of a conversation with a MIRROR representative, Mr. Tait was asked what style of play he preferred, he replied, "Anything that the Williamsons want," which may be taken as an indication of the spirit with which the bidding will be carried on.

In commenting on the theatrical situation in Australia, Mr. Tait said that he anticipated no difficulty in securing all the theaters necessary for a thorough exploitation of plays, as no concern holds a monopoly of the houses in the cities worth visiting. In Sydney the Williamson company controls Her Majesty's, the Royal, and Criterion; the Taits have the Palace; Ben F. Fuller has the Grand Opera House, and National, and H. D. Macintosh the Tivoly.

Other cities line up as follows: Melbourne—King's, Bailey & Grant and J. & N. Tait; Her Majesty's and the Royal, Williamson; Gaiety, Princess, National, and Bijou, Fuller. Adelaide—Royal, Williamson; King's, Fuller; Tivoly, Macintosh. Perth—two open houses. Brisbane—His Majesty's, Williamson; Royal, open house; Tivoly, Macintosh; Empire, Holland and St. John. New Zealand: Auckland—His Majesty's, Williamson; Opera House, Fuller. Wellington—one open house; Grand Opera House, Williamson; Vau-

(*Continued on page* 11)

FRAZEE TO ACT IN DUAL ROLE

Ownership of Boston Red Sox Will Not Affect His Theatrical Activities

H. H. Frazee will not give up his theatrical activities as a result of his purchase, in association with Hugh Ward, the Australian-American theatrical manager, of the Boston Red Sox, world's champion baseball club, from Joseph J. Lannin. THE MIRROR learns that he will continue to be represented in the theatrical world by a number of productions and that he will remain in control of the Longacre Theater.

News that Mr. Frazee was concerned in such an important sporting deal was somewhat surprising to the theatrical world until it was remembered that he has promoted a number of big sporting events. With Jack Curley and Lawrence Weber, he staged the boxing bout between Jeff Willard and Jack Johnson at Havana and the Gotch-Hackenschmidt wrestling match in Chicago.

Messrs. Frazee and Ward did not think of buying the Red Sox, it is said, until they heard, during the recent world series, that Mr. Lannin's stock was for sale. Then they put in a bid, and, following a conference between Ban Johnson, President of the American League, and the different club owners, as to their acceptibility as franchise holders, the deal was rushed through. The price paid is reported to have been $675,000.

Mr. Frazee is a Westerner, who has long been interested in theatrical management and production, in both Chicago and New York. In association with G. M. Anderson, he controls and operates the Longacre Theater, and his New York producing activities this season include the presentation of William Collier in "Nothing But the Truth," "The Silent Witness," now on tour, and "A Pair of Queens." Many years ago he was active in baseball, being the manager of a team in Peoria, Ill.

Hugh Ward, though an American, lives in Australia, where he is managing director of the J. C. Williamson Company, Limited, the largest theatrical firm on that continent. He makes an annual trip to New York to obtain new plays and players for his firm.

The new owners will take over Fenway Park, the home of the Boston club, as well as the franchise and the team. It is said that Mr. Frazee will be president of the club under the new regime, while Mr. Ward will act as secretary and treasurer.

Julia Arthur has gone to Long Branch for the opening of William Lindsey's "Seremonda."

AS WE WERE SAYING—

By Mademoiselle Manhattan

IT certainly is a happiness that seldom falls to the pen whose nib is pointed at the drama to record such a resounding hit as that achieved last week by Emma Dunn.

Like a bolt out of the blue—and a very benignant and amiably disposed bolt—fell "Old Lady 31," to subvert all one's preconceived notions of dramatic possibilities and prove that an elderly woman (Miss Dunn, by the way, is Old Lady 30 in the play) could be as strongly potent a stage star as the old men we have loved and sniffled over in such classics as "The Old Homestead," "The Music Master," and "Rip Van Winkle." The mantle of Jefferson, beloved old Joe Jefferson, and of Denman Thompson may proudly sit upon the shoulders of Emma Dunn, who after waiting for, lo, these many years at the outer edges of greatness has at last leaped straight into the midst of bays and laurels and all the beribboned crowns and coronets Fame has to bestow. I can see Miss Dunn (in my mind's eye, Horatio) kicking vigorously to disentangle her heels from the wreaths and garlands amid which she so happily landed, and chuckling over the fact which she probably has known for ages, that she is our great American tear and laugh lurer.

I confess, with a trembling hope that I am not blaspheming against the drama, that I was unmoved by Miss Dunn in "The Governor's Lady." But now that that is all over, I confess that while I adored the Childs' Restaurant and John Cope and Gladys Hanson, nothing short of a motor ambulance with an armor plate attachment could have dragged me to a second view of Miss Dunn's quintessence-of-meekness. As it was in the Belasco Theater, I am sure it must have been art, but it certainly was exasperating.

Now, however, it gives me joy to howl and writhe over her woes and laugh until I shed tears into my muff over her drolleries, without a memory of anything past. My idea of a delightful to-day is Miss Dunn's performance, which will remain a joy to my soul through an infinity of to-morrows.

—

Feeling that life had no savor unless I might once again see Mrs. Fiske's "Erstwhile Susan," I betrotted myself over to Boston on the bright wings of the Bay State Limited the other morning for a matinee view of our big actress in her latest characterization. I know you won't believe me when I tell you, on my honor as the last of the Manhattans, that her comedy, her magnetism, her finesse, and her force all seem augmented rather than diminished by the leap from Broadway to Tremont Street.

And how Boston adores her comedy! Of course, a few of her subtly introduced bits of classic quotation went over the heads of frivolous Broadway, but Boston caught every one of them and caressed them with applause before it relinquished the line. And a new hat makes another girl of Susan-Juliet-Minnie in the last act. Only heaven and the inspired milliner who made it know what there is in that chef-d'oeuvre of headgear that gives a hundred new flashes to Mrs. Fiske's smile and bestows dimples and delicious baby-stares where those nuances never lingered before.

—

Of course, while in Boston I dropped in to see Mary Ryan at the Copley Square, and I hope Miss Ryan was glad to see me, but am torn with doubt.

Did she beam and say she was delighted, the way actresses usually do when THE MIRROR makes a call? She DID not. She only demanded breathlessly to know how big a hit Clare Kummer's play and Rachel Crothers, and Emma Dunn and Lola Fisher had made, and she simply danced with joy when I told her that all had "landed big."

Then, over a cup of very famous Boston Harbor tea, she bubbled and gurgled over the lovely notices Laura Hope Crews was winning with Sir Herbert Tree as Mistress Ford in "The Merry Wives of Windsor."

With Lyn Harding in the cast, too, could I help visiting the Hollis while waiting for the owl train home? Of course not! Miss Crews, as might be expected, gave a good account of herself, although she rather died after the earlier scenes.

In her merry first acts, however, she was so much like Margaret Anglin she was positively uncanny. You would have thought Miss Anglin herself was speaking, so like was the resemblance in voice and gesture.

It is wonderful about Margaret Anglin, who is of the very gentlest personality, how she seems to stamp herself upon the methods of the girls who are lucky enough to work with her, and when Miss Crews counts up her lucky little gods, she burns much incense, I am sure, since she is a thoroughly nice girl, to the little deity that led her into Henry Miller's company to absorb so much of Miss Anglin's shining art.

—

I hope you were lucky enough to spend election night at Sherry's, where the Sixty Club listened to the election returns, and was sad or glad as the case might be, when the lists were read by Willie Collier, or John Drew, or De Wolf Hopper, or any other matinee favorite who lent his voice to John Rumsey and his country for the occasion. All the girls you knew were there, and each and every one of them was as interested as if her vote had really elected the next president.

—

I hear the Butler Davenport who recently dismissed a company assembled for a production of his "Tangled Lives," after several weeks of unpaid rehearsals, has collected enough high-hearted and buoyant optimists to cast the play anew and start off again. Rehearsals, I hear, are once more in progress at the Bramhill playhouse (if that is what he calls it), and all goes merrily well with the most dauntless actor-manager-playwright who ever defied the drama in our midst. More luck to him.

—

Met John J. Donnelly and Bertha Galland laughing their two handsome heads off in front of the Claridge a few minutes ago.

When decorum replaced their mad mirth I asked the joke.

I am quite unable to reproduce the gasps of laughter and the interrupting peals of merry mirth that hindered the recital, but this is the gay little story they had to tell. While they were waiting for the chauffeur to crank Miss Galland's car (our Bertha is afraid to have a self-starter for fear it will rush off unbeknownst some day and land her on the stage against her will again), two men, evidently hypercritical stage mechanics, sauntered along.

Waving a smouldering five-cent perfecto in the general direction of John Drew's handsome lithographs across the street, one of the gentlemen remarked in an admiring tone, "I betcher that guy'd make good in vode."

The other critic simply slew Miss Galland in cold blood by his lofty reply:

"Aw go wan; he'd never last no time; he's too smoode. Vaudeville hanks f'r rough stuff these days. Drew's too smoode."

And I call upon Major Pendennis to cultivate "rough stuff" if he yearns for the high applause of the vaudevilles. For he is "our very smoodest" and most polished actor, you know!

Snapshotted on Broadway

Diamond Jim bowing politely to A. L. Erlanger in one block and Lee Shubert in the next.

Florence Walton hurrying to rehearsal at the Century in her newest car.

"Tod" Sloan foregathering about the decay of honest sport with "Tom O'Rourke."

George Kingsbury telling how glad Joe Brooks's recovery makes everybody.

"POLLYANNA" AT THE HUDSON,
Play of Optimism That Is Winning Favor.

Some Principals in "The Century Girl" Now Playing at the Century Theater

SAM BERNARD.

MARIE DRESSLER.

HAZEL DAWN.

ELSIE JANIS.

HELPLESS IN POOR ROLE

John Cope Believes that Much Nonsense is Talked about Actors Giving Distinction to Unconvincing Characters

One does not have to keep an ear close to the theatrical ground these days to discover that the stage reflects genuinely progressive tendencies. Everywhere we hear the cry of distinctive advancement in stage productions. Earnest theorists talk learnedly of it from the rostrums of dramatists' clubs and drama leagues. Practical, hard-headed managers discuss it at length in newspapers and magazines. New influences have been brought to bear in the theater, making it representative of truly artistic merit. Guided by Bakst, producers now permit imagination to hold sway in the colors and designs of their stage settings. Play-

JOHN COPE,
Who is Dramatizing "Coniston."

wrights are sacrificing their familiar bags of tricks upon the altar of naturalness. "We must represent life as it really is" seems to be their working motto.

But while considerable has been made of the new movement in the impersonal phase of theatrical production, little has been said of the development of the acting side. And yet here, too, we find steady and certain advancement. Players now seek to make their characterizations as human and natural as possible. More and more they make their characters act and dress as they would in real life.

John Cope, Westerner, character actor and, at present, a leading member of the cast of "The Flame," is an excellent example of this progressive school of acting. Whatever type of play he is in, be it a rollicking farce like "It Pays to Advertise" or a comedy of character such as "Erstwhile Susan," we can be sure that he will be faithful to the type he is portraying. But it will never be a conventional portrayal. He will study and analyze his character and represent him as he really exists and not as he would like to have him appear.

Mr. Cope, however, is just as progressive in thought as in deed. For instance, if you should find him in a particularly leisurely mood between performances at the Forty-fourth Street Theater, he will surprise you by declaring outspokenly that no actor, no matter how widely-reputed, can give a good performance of a poor part.

"I know that statement is contrary to the accepted tradition along Broadway, but, nevertheless, it is true," he said in that frank, breezy manner that stamps him unmistakably as a man used to the broad spaces and broad visions of the West. "You hear a good deal through the course of a theatrical season, mainly from the critics, that such-and-such an actor made a distinctly bad part stand out. But it cannot be done. An actor must be provided with a good part, and by that I mean a character that is consistently and plausibly drawn in order to win any real merit whatever. Give an actor such a character and if he is equipped with ordinary intelligence and the fundamentals of his art, he will come out triumphant. In fact, he can't help but be successful.

"I really believe that the decline of the so-called star system in America is due mainly to the fact that our leading actors and actresses are not being provided with consistent characters. Most of them, of course, tinker away at their roles during rehearsal—that is, if they happen to be blessed with playwrights who are open to conviction and suggestions—and attempt to make them harmonious with the action and motive of the play, but if they are handicapped by egotistic authors who refuse to change a character for the good of the play, they might as well give up the task of pleasing their public. It is more often the obstinacy of the playwright than any carelessness on the part of the actor that is to blame for the failure of a characterization. The majority of the critics do not appreciate this, however. They heap caustic remarks upon the player because he has not represented his character truthfully, forgetting that he is doing all that is humanly possible with the role."

Mr. Cope told of one or two characters of his extensive repertory which, while beginning promisingly, reached such a state of illogicality that before the third act was over they might just as well, as far as the purposes of the play were concerned, been left out entirely.

"One was a villain of a particularly resourceful nature. He was a thorough rascal with no semblance of sentiment in his make-up. And yet at the beginning of the third act he was suddenly shown, without any motive whatever, as a God-fearing man of many virtues. The abrupt change in his nature was as disconcerting to me as to the audience. And yet do you think that the author would try to make his development of manly qualities—provided development was possible in such a blackguard—gradual? No, he would leave it to the audience to imagine some tremendous new influence as turning him to the straight and narrow path. Naturally, how could I hope to win any favor with discriminating audiences? I remember another character who for two acts was the embodiment of force and manliness and then, who suddenly turned out to be a selfish, weak opportunist. The character was wholly inconsistent, and, in the language of Broadway, 'died on the author's hand in the third act.'"

Mr. Cope modestly refuses to take upon himself any great praise for his vivid characterization of Barnaby Dreary, the boorish and brutalized Pennsylvania Dutchman in "Erstwhile Susan."

"Old Dreary was so finely and consistently drawn by the author that no one, if he at all suited the physical requirements, could fail in the part. An unsympathetic role, to be sure, but one so accurate in type, and so harmonious in design that he was always interesting. There was never any inexplicable or unreasonable change in his conduct.

"Playing the part of Barnaby proved a good thing for me," the actor went on, "as it brought me the consent of Winston Churchill to dramatize his novel, 'Coniston.' I have long wanted to enact the character of Jethro Bass, the New Hampshire politician. In collaboration with Elizabeth McFadden, I have begun work, and we expect to have the task completed in the Spring.

"I had always thought studying a part was the most irksome labor in the world until I attempted to group and condense the main situations and characters of this book. And all the time I must keep in mind the philosophy of the New England conscience, for it is this peculiar and undying phase of our national life that forms the basis of the story. Bass, also, is not a character that wins sympathy but he is a strong, graphic personality and should inspire any actor to his finest ability to represent him.

"It will be strictly a character study. But then I'm a firm believer in character plays. After all, they are the most successful, because they come nearest to representing life. Look at 'Arizona'! Every character in it was true to life. And there is Denman Thompson's 'Old Homestead' and Herne's 'Sag Harbor' if you want further examples. They will always be popular on our stage, since in their representations one seems to see real flesh-and-blood people.

"That is what I want to do with Jethro Bass," he said. "I want to make him a real flesh-and-blood person."

LOUIS R. REID.

"CENTURY GIRL" HERE

Charles Dillingham and Florenz Ziegfeld, Jr., inaugurated their regime at the Century Theater last Monday night with a musical production which, in the number and importance of its stars, surpasses any previous representation of its kind. Not satisfied with one or two prima donnas and comedians, they have assembled a baker's dozen. Included in the list are Hazel Dawn, Elsie Janis, Marie Dressler, Sam Bernard, Frank Tinney, Leon Errol, Harry Kelly, Irving

MIRIAM COLLINS,
With William Hodge Company.

Fisher, John Slavin, Arthur Cunningham, Louis Harrison, Arthur Hill, and Vera Maxwell. Then for good measure were added Maurice and Walton and Doyle and Dixon as leading dancing teams.

Every one of the above players has been either starred or featured on Broadway. When this fact is remembered it will be difficult to understand how a general condition of peace and harmony can prevail "back stage."

Undoubtedly Messrs. Dillingham and Ziegfeld have taken means to circumvent this turmoil of temperament. At any rate, it is known, that four stage directors have been engaged to maintain order and good feeling.

New York has long and expectantly awaited "The Century Girl." May she, in the words of Rip Van Winkle, live long and prosper.

Margaret Brainard, who, on account of illness, has been out of the cast of "Nothing But the Truth" for three weeks has returned to her original role.

RUTH CHATTERTON AND BRUCE McRAE,
An Appealing Moment in "Come Out of the Kitchen."

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THE CRITICS AND "PENDENNIS"

WHEN Manager John D. Williams, who is playing John Drew as Major Pendennis in this city, visits other cities in the Drew itinerary it will require all of his managerial finesse and acknowledged ability in the line of publicity to find a concrete sentence in any New York criticism of "Pendennis" as a play which can be used advantageously as a catch line in the advertisements, or which will stand out conspicuously on the bill-boards.

The daily critics of this city quite properly swung the censers before and around Mr. Drew, not neglecting to put a chaplet on the brow of Thackeray, but if dramatist Mitchell feels flattered at the garlands laid at his feet he is easy to please. The thought may be long drawn and shrouded in dubiety, but we believe we may assume that had Thackeray foreseen that "Pendennis" was to be dramatized he would have put in more material that could be utilized for that purpose. This, we think, is the consensus of the New York criticisms of the play which Langdon Mitchell has worked out for Mr. Drew.

Of course, Mr. Drew's audiences were large and most respectful. They always are in this city. But when Manager Williams plays his star in the Middle West he will find different types of audiences. And the critics in several cities which we have in mind will not be constrained by conditions that prevail in New York to dictate their opinions to perfumed type-writer ribbons. Here we are in the third week of "Pendennis," and some of the daily critics are still endeavoring to explain in a way that won't hurt, why "Pendennis" is not a play, and never can be. Thackeray is not to blame. Manager Williams may have been misled. This puts it up to the very agreeable and accomplished gentleman who dramatized the book.

LAST FAMOUS TESTIMONIAL

A LETTER to the editor of THE MIRROR, signed "Leading Lady of 1888," asks, "Why are there no more benefits to players?" and, "When was the last noted benefit in New York?"

Answer to first inquiry: We don't know, unless it is because a benefit smacks of sentimentalism, and the day for that has gone. The very word is obsolete. If our correspondent, who honors us with her questions, were a "leading lady in 1888," she ought to know that in that year occurred the last noted testimonial—not a benefit—to a great actor and manager, Lester Wallack. Nothing like it has taken place since, and it may be doubted if anything like it will ever occur again.

The testimonial took place at the Metropolitan Opera House. It was in May, 1888. The play was "Hamlet." The cast was all-star—not as that hyphenate is now defined. Edwin Booth was the Prince, and some now living who saw him in the part aver that never did he play as well. Modjeska was the fair Ophelia whom Hamlet called Nymph; Lawrence Barrett was the Ghost; Frank Mayo the King; Gertrude Kellogg the Queen; Eben Plympton was Laertes; Old John Gilbert appeared as Polonius; Joe Wheelock was the First Actor; Herbert Kelcey was Bernardo; Rose Coghlan was the Player Queen; Joe Jefferson acted the First Grave-Digger, and W. J. Florence played his companion.

When the play was over, the last curtain was raised again. A bank of flowers stood on the stage. Beside it, Lester Wallack—not quite as some had seen him several years before, but in figure and manner unchanged. There came back to him a vision of yet another time when he would act. He said so in a voice that reached the remotest corner of the great house. He never did. A few weeks later he was in his grave.

HEARD ON THE RIALTO

AN OLD MANAGER'S LAMENT

I declare, I'm rather chary
Of the drama military,
I cannot say I care for plays of vice;
And as for farces Gallic,
With their spice so diabolic
I wouldn't give consideration twice.

I would like to find a play, sir,
Full of mother, home and hay, sir;
Something like Den Thompson used to do.
Though the critics sure will pan it—
Folks will like and understan' it
With its mortgage, city chap and daughter Sue.

But I'm 'fraid the day is over
Of the drama laid in clover;
Mystery and sex are now the rage.
All the plays have ends surprising,
Wives in scenes quite compromising—
It's what I call a sad and wiser stage.

Still, there is no use in moping,
For I'm hoping, ever hoping,
That we will reach our senses in the end;
And give plays that will not hurt you
With their fine, old-fashioned virtue
And rural scenes in most delightful blend.

Roi Cooper Megrue, Winchell Smith, Harry B. Smith and Jules Eckert Goodman are four playwrights who have been continuously represented on the Broadway stage during the past two years. Not an unusual feat, perhaps, when compared to the achievement of the late Clyde Fitch in having five comedies playing at one time in New York. But it is fresh proof of the industry and versatility of the American playwright.

Megrue, who started with "Under Cover," has been represented successively by "It Pays to Advertise," "Under Fire," "Seven Chances," and "Under Sentence." Winchell Smith has followed "The Boomerang" with "Turn to the Right." The name of Harry B. Smith confronts one from the programs of three or four musical comedies a year. Jules Eckert Goodman, however, holds the record of industry this season. He is responsible for three plays now being offered in Broadway playhouses,—"Treasure Island," continued from last season, at the Punch and Judy; "The Man Who Came Back" at the Playhouse, and "Object—Matrimony," at the Cohan and Harris.

John E. Hazzard is a new aspirant for honors as a prolific playwright. He is part author of "Turn to the Right" and "Go To It." And it is said he has begun work on a new comedy to be produced next year by Smith and Golden.

Indeed, we are living in a venturesome age. Until a few years ago only regularly-established theatrical managers of pronounced gambling instincts were engaged in producing plays. Then certain leading actors of our stage, including E. H. Sothern, William Faversham, Arnold Daly and George M. Cohan entered the field, and, what is more, made a success of it. Next we find a group of young amateur actors, playwrights, designers and scene painters, of unusual courage and confidence in their abilities, establishing and operating a successful repertory company under the name of the Washington Square Players. And now comes the announcement that a number of actors and playwrights, who, each Summer, seek artistic inspiration at Provincetown, Mass., have organized a producing company and opened a twenty weeks' season on Nov. 3 at their theater, 139 Macdougal Street.

It only remains for the critics to undertake theatrical production and all classes associated with the theater will be represented in the feverish industry of staging plays. But how would such an organization accomplish its plans harmoniously and efficiently since its members entertain such varied ideas and opinions? Perhaps, each critic would have his special assignment as follows: To read and select manuscripts, Mr. Mantle; to put sentiment into plays, Mr. Woollcott; to take sentiment out of plays, Mr. Nathan; to detect salaciousness, Mr. DeFoe; general adviser, Mr. Towse; to write titles, Mr. Darnton; to engage actresses, Mr. Broun; to engage actors, Mr. Metcalfe; to engage the *jeune premier*, Mr. Sherwin; to stage dramas and comedies, Mr. Reamer; to stage musical comedies, Mr. Matthews; to pass final judgment on result, Mr. Huneker.

Trust a press agent to find a new use for a Ford automobile. Fritz Tidden, who is spreading the propaganda of "gladness" in behalf of "Pollyanna," left his Long Island home last Thursday morning in his Ford to visit—and burden the dramatic editors of all newspapers within a few hours' run of New York. A rather unusual form of press agentry, but one that should appeal to the editors—provided the seat in the Ford is large enough!

Here is another defense of the silent drama—when the hero is knocked down, mangled and dragged out, as is generally the case, the audience does its own guessing as to what the hero thinks and would say if he played the part in the spoken drama.

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"OLD LADY 31"

A Comedy in a Prologue and Three Acts, by Rachel Crothers, from Louise Forsslund's Novel of the Same Name. Produced by Lee Kugel at the Comedy Theater, Oct. 30.

Angie	Emma Dunn
Abe	Reginald Barlow
Nancy	Vivia Ogden
Mrs. Homans	Mrs. Felix Morris
Sarah Jane	Maud Sinclair
Abigail	Anna Bates
Blossy	May Galyer
Mary	Marie Carroll
John	Stuart Sage
Samuel Darby	Louis Pierce
Mike	Edward O'Connor
Elizabeth	Elizabeth Leroy
Minerva	Lottie Church
Granny	Mary Davis
Hepsey	Mary Coleman
Harlette	Maud Terrell
Lisa	Margaret Gallagher

This is indeed a season of great daring. We were of the opinion that Arthur Hopkins had won the highest honors for bravery in the face of danger and adversity (he produced a play about death, called "The Happy Ending"), when along comes Lee Kugel with a production that is concerned with an old ladies' home. What are we to do? Can we ever again be contented with the conventional? No, we can only remain awed at the intrepidity of the American producer and shout: "Come on with your almshouses, your institutions for the old and infirm, your cemeteries, yes, your incubators. You can't crush us with your originality and courage. We'll be just as original and courageous and give them our choicest superlatives.

As quaint as a hitching-post at Broadway and Forty-second Street, as picturesque as a quilt woven by our favorite aunt, as gabby as a department store at noon, and as sentimental as a country doctor, is "Old Lady 31." It is charming in its first two aspects and interesting, though somewhat monotonous, in its others. But, at least, it is different. And so success to Mr. Kugel and to Miss Dunn, his deserving star!

Abe and Angie, a childless old couple, battered and hard-pressed through life, are forced at last to go their separate ways, he to the poorhouse and she to the old ladies' home. He gruffly refuses to listen to her sentimental reminiscences of the far-away honeymoon days. They trudge along under the summer sun to the home. There contentious, gossipy women live—in a petty present but, in their opinion, a splendid, glorious past. They take in the old couple, with a special show of reluctance toward the forlorn male.

A situation chocked full of humor, you will say, and you are quite right. First the object of suspicion and extreme diffidence, Abe, registered vaguely on the books as old lady 31, becomes the center of attention of the entire household. There is the acidulous Sarah Jane, the gushing Blossy, the warm-hearted Abigail, the disdainful Mrs. Homans, the garrulous Nancy. Each in turn mothers him as best she can in her simple, inexperienced way. Abe is flattered and then crushed. He becomes a mollycoddle, until a tempting comrade of the boisterous past happens along, who restores in him a sense of proportion.

A homely tale and one too talky in its narration, but teeming with delightful characterization. Emma Dunn was sympathetic as the somewhat negative Angie, a character which, to us, lacked variety to make her a strong, vivid personality. Reginald Barlow gave us another of his picturesque genre studies, this time as the old salt, Abe. We can always be sure of Mr. Barlow. He is never out of the picture. For that matter, none of the inmates of the home ever stepped outside the frame of this particular author's picture. Each of the old ladies was splendid, but particularly so Maud Sinclair as Sarah Jane, Anna Bates as Abigail, Vivian Ogden as Nancy, and Mrs. Felix Morris as Mrs. Homans. Edward O'Connor gave a particularly good account of himself as Mike, the woman-hating Irish workman at the "home."

A romance between two young proteges of Angie, obviously introduced to offset somewhat the unvarying note of old age, was too amateurishly played to arouse any interest in the audience.

SOTHERN STARTS TOUR

E. H. Sothern's tour in "If I Were King," being given in aid of the British Red Cross, opened in Providence, R. I., Nov. 6. According to present plans it will be continued for twenty weeks.

CYRIL MAUDE AND MURIEL MARTIN HARVEY. Appearing in "The Basker" at the Empire Theater.

"THE BASKER"

Comedy in Four Acts by Clifford Mills; Presented at the Empire Theater, Oct. 30.

George DeLacorfe	Cyril Maude
The Duchess of Cheviot	Maud Milton
Philippa DeLacorfe	Cynthia Brooke
Richard DeLacorfe	Hassard Short
Miriam DeLacorfe	Madeleine Meredith
Cyprian DeLacorfe	Frank Kingdon
Mrs. Cyprian DeLacorfe	Alice Gordon
Mrs. Terlbot	Florence LeClercq
Diana Terlbot	Muriel Martin Harvey
Mrs. Radford	Marguerite Leslie
Nalet	Edgar Norton
Manders	Noel Leslie
Skrimpet	Edward Lester
Delderfield	James Kearney

In an altogether graceful curtain speech at the close of the third act of "The Basker," Cyril Maude referred to his pleasure in interpreting a type of Englishman who, happily, is passing out of existence, for Englishmen no longer have time to bask. He might have gone just a little bit further and mentioned Clifford Mills's comedy as a style of stage entertainment that for all its amiable qualities must give place to stronger and more purposeful things. "The Basker" suffers from the defects — artificiality and discursiveness — inherent in other plays of its type, without profiting by the brilliant dialogue that has carried some of the best of them to success.

To be sure there are nicely turned lines, but they are not enough to enliven the slow and politely quiet progress of the first two acts, in which a number of faultlessly attired people gathered together in a drawing-room discuss the advantages pro and con of becoming a baron. Towards the end of the play there is slightly more in the way of action, but it arrives rather late and is scarcely strong enough to wipe out the memory of the preceding dull moments. Then, too, the audience is always about fifteen minutes ahead of the playwright in anticipating the progress of the story.

John Drew might have played George DeLacorfe, the stupid, good-natured and very likable basker, but with this exception it is not easy to name any other actor now before the American public who could have given a portrayal at once so finished and distinctive as does Mr. Maude. Appreciating the joys of being a social favorite and realizing the annoying responsibilities consequent upon managing an estate, DeLacorfe protests vigorously against accepting the barony about to be thrust upon him. Finding that his protestations are in vain, he discovers in Richard, his caddish second cousin, a means of escape, for this youth, seriously in debt, is more than willing to occupy Cheviot Castle

It is all very nicely arranged, even to Richard's marriage with Diana Terlbot, a girl whom DeLacorfe himself fancies, but the bridegroom-to-be oversteps the mark by pawning the diamond tiara his cousin had purchased for a gift to the bride. The theft is a somewhat obvious bit of stage mechanics, and subsequently DeLacorfe is made to appear almost unbelievably stupid, but in the end the audience is very well satisfied at seeing the basker develop an unexpected assertiveness and walk off with the bride.

While Mr. Maude's acting is the really distinguishing feature of the play, other performances worthy of note are given by Maud Milton, Hassard Short, and Muriel Martin Harvey.

"GOOD GRACIOUS ANNABELLE"

Farce in Three Acts by Clare Kummer; Presented by Arthur Hopkins at the Republic Theater, Oct. 31.

James Ludgate	J. Palmer Collins
Wickham	Harry C. Bradley
Wilbur Jennings	Roland Young
Ethel Deane	Ruth Harding
Alfred Weatherby	Walter Schellin
Gwendolen Morley	Helen Lee
Alee	Mac Macomber
William Gosling	Edwin Holland
Titcomb	Willis Reed
George Wimbledon	Edwin Nicander
Annabelle Lelah	Lola Fisher
John Rawson	Walter Hampden
Harry Murchison	Harry Ingram
Lottie	May Vokes

Clare Kummer's delightful little play is far removed from the in-one-door-out-the-other style of farce, yet is frankly farce, for all that the acting not infrequently is tuned to a comedy spirit. This is a relief. For the time being we have had quite enough rapid action and strident acting, and nothing at all that challenges comparison with "Good Gracious Annabelle." It is unique among farces, genuinely witty, admirably staged by Arthur Hopkins and Robert Edmond Jones and so skilfully acted that one may safely place the representation among the very best of the year.

The lack of movement is not felt when there is such a quantity of diverting dialogue to follow, most of it pleasantly whimsical or lightly cynical, with now and then an apt observation on life as it is lived by a number of worldly-wise young people. There is, for example, a surprisingly engaging characterization of the habitually intoxicated owner of a Long Island estate, portrayed with perfect finesse by Edwin Nicander; then May Vokes never presented a more laughable slavey than in her playing of the undercook at Wimbleton's, while in the role of a sorely perplexed young woman, "who has a husband somewhere," we find Lola Fisher, charming to look upon and blessed with a nice gift for comedy expression. Miss Fisher is quite at her best during the first two acts and even in the third, when the play takes a slight drop, she is clever enough to hold the attention.

The story in "Good Gracious Annabelle" is of importance only in so far as it serves to bring an odd assortment of characters under the same roof, placing them in incongruous positions, something after the manner adopted in "Come Out of the Kitchen." Annabelle, who is badly in need of funds, and a party of her friends in a like predicament, become the servants on Wimbleton's estate, while Rawson, a western mine owner, installs himself as a guest during the absence of the owner.

Annabelle, impersonating a most alluring head cook, wants, for some reason never made entirely clear, to get three shares of stock that have come into Wimbleton's possession. Rawson harbors the same desire and the intoxicated millionaire never so far loses control of his senses as to forget their value. Presently the make-believe cook lulls her employer into sleep, appropriates the stock and before the fall of the curtain learns that Rawson is the husband from whom she fled as a girl. Of course, he is much improved now and she has no trouble at all in loving him.

Walter Hampden as Rawson gives an impressive performance, while Harry C. Bradley, Roland Young, Ruth Harding and Helen Lee are suitably cast.

LOUIS GOUGET HERE

Louis Gouget, who originated the role of the senile roue in "Pierre the Prodigal" in Paris twenty-five years ago, is now playing the part in the production at the Little Theater.

Bushnell, Seattle, Portland.
NORMAN HACKETT.

Norman Hackett has returned to Seattle for a special engagement with the Wilkes Players, opening in "The Witching Hour," Nov. 12. Last Spring, while with the Wilkes Players, Mr. Hackett scored a phenomenal success and in returning he refused several tempting offers for Eastern engagements. It is reported that Mr. Wilkes contemplates entering the metropolitan producing field and will present Mr. Hackett in several new plays with a view to bringing them to New York later.

THEATRE FRANCAIS SEASON

Prominent Players Will Make American Debut at the Garrick, Nov. 11

The Théâtre Français will open its season at the Garrick Theater Nov. 11, presenting "Catherine," by Henri Lavedan, one of the biggest successes of the Comédie Française.

In addition to last season's favorites, including Yvonne Garrick, Lillian Greuze, Madame Diska, Claude Benedict, Edgar Becman, Emile Detramont, George Saulieu, Pierre Mindalist, and Paul Cerny, the company has been enriched by several artists of note, all of whom are new to this country. Prominent among them are Jeanne Provost, of the Comédie Française; Gilda Darthy, of the Odéon, who has created leading character roles both in classical and modern French plays; Yvonne Mirval, of the Théâtre Antoine, who created quite a furore in Montreal and Quebec, where the Théâtre Français was on tour; Paulette Noizeux, of the Théâtre Antoine; Mlle. Dione, of the Odéon; Jeanne Rolle, of the Ambigu, and Robert Tourneur, leading man formerly with Rejane; Marc Lomon, of the Théâtre de la Renaissance; André Chotin, of the Porte St. Martin; Edouard Cassin and Bernard Rosselet; Gerard Viterbo, and André Bellon.

SECOND "SPRINGTIME" COMPANY

The great success of "Miss Springtime," the operetta by Emmerich Kalman and Guy Bolton, at the New Amsterdam Theater, has caused Klaw and Erlanger to organize a special company for its presentation in Boston, beginning about Christmas time. Klaw and Erlanger heretofore have avoided so-called "number two" companies, which in many instances are inferior in cast and appointments to the original. To prevent any comparison, they have selected artists for this particular company of such well-known reputation and ability as to compare favorably with those now playing at the New Amsterdam. Frank McIntyre, Harrison Brockbank, Else Alder, Zoe Barnett, and Wilmuth Merkyl will be the principals. The scenic production will be by Joseph Urban and will be a replica of his original.

COLLIER AS BOB ACRES

Following the run of "Nothing but the Truth," in the Longacre Theater next Spring, Mr. Collier will appear as Bob Acres in an all-star revival of "The Rivals" for a week in New York and short engagements in a few other cities.

Starting next August, Mr. Collier will resume playing in "Nothing but the Truth" for the season, appearing only in Chicago, Boston and Philadelphia. These engagements will not be concluded until the Spring of 1918, when Mr. Frazee has arranged for Mr. Collier's appearance in London, in co-management with Hugh Ward, managing director of the J. C. Williamson Company, Ltd.

Several offers for the English rights to "Nothing but the Truth" have already been declined in deference to Mr. Collier's desire to return to London in his present success.

FAMOUS PLAYHOUSE PASSES

The Novelty Theater, which is a landmark in Williamsburg, Brooklyn, will be torn down and a fifty-family apartment house erected on its site. Many prominent men have spoken from its stage, including Presidents Cleveland, Harrison and Roosevelt. Such stars as Madame Modjeska, Lawrence Barrett, John T. Raymond, and Mary Anderson have appeared there.

"THE SPECULATORS FOILED"

Suggested Title for Burlesque at the Century Theater—First Night Audience Represents Society and Finance

"The Speculator Foiled, or what Became of the Tickets for the Opening Performance of 'The Century Girl' at the Century Theater?" was the title of a sprightly comedy staged in the vicinity of Columbus Circle this week. When Messrs. Dillingham and Ziegfeld definitely announced the date for the premiere, an army of speculators swooped down upon the box-office of the Century and attempted to buy out the orchestra floor. But they were doomed to defeat and disappointment. There were no seats to be had.

Trooping back dejectedly to their cubby holes along Broadway they sent out emissaries to find out what disposal had been made of the tickets for the opening performance.

They learned to their sorrow and to that of their "first-nighter" patrons that the tickets had been distributed privately, through the managers, to Otto Kahn, George J. Gould, Clarence Mackay, and other millionaire founders of the Century Theater. Instead of an audience composed of the "regulars" along Broadway, the big playhouse in Central Park West contained on its opening night an audience representative of society and high finance. Mr. Kahn is said to have had over 300 seats which he distributed among his friends while Mr. Gould had possession of over 100 tickets. It is said that only the Metropolitan Opera House on its Monday nights, has ever surpassed the Century in the number of prominent society people represented in the audience on its opening night.

It is reported that a combination of ticket agencies has bought out the majority of the orchestra seats for the first eight weeks of the engagement of "The Century Girl."

ROYALTIES DUE AUTHORS

The failure of the publishing house of G. W. Dillingham and Company, whose schedules were filed last week, affects no less than ninety playwrights and authors. Among those to whom royalties are due are Eugene Walter, $161; Cyrus Townsend Brady, $20; Henry Arthur Jones, $14; David Belasco, $14; Olga Nethersole, $7; Estate of Alfred Henry Lewis, $91; Homer Davenport's estate, $30; Roy L. McCardell, $76; Cleveland Moffett, $13; W. C. De Mille, $45; Cutcliffe Hyne, $19; Whitney Lyon, $8.

Liabilities were put at $112,051, and assets at $18,676, so that the creditors may receive 15 per cent. or more.

OLIVE WYNDHAM IN VAUDEVILLE

Olive Wyndham is preparing to try her fortune in vaudeville, under the auspices of the United Booking Offices, having acquired a Chinese poetic playlet by Ruth Comfort Mitchell, entitled "The Sweetmeat Game." The playlet is being produced under the direction of May Tully and staged by Lawrence Marsden. A trial performance will be given at the Neighborhood Playhouse, Nov. 9, and the following week Miss Wyndham will appear at the Palace.

White, N. Y.
WALTER CATLETT, MAY BOLEY AND CHARLOTTE GREENWOOD, In the Musical Farce, "So Long Letty," at the Shubert.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"OLD LADY 31"—TIMES: "Old Lady 31" is a homely, gently pathetic, shrewdly humorous little play, wherein the smiles and tears come so close together that it deserves to be called the rainbow comedy of the season. None of the other plays in town is quite like it, and few of them are half so pleasing.

SUN: An amazing amount of quaint New England humor is found in the poorhouse, which makes "Old Lady 31" if not exciting at least diverting and worth spending an evening on.

POST: The piece supplies amusement and charm.

TRIBUNE: Miss Crothers has handled her sentiment and her sunshine with such rare discretion that she has written a charming comedy of character. . . . Emma Dun was Angie. Her beautiful and rarely sympathetic voice has never been employed to better advantage.

"THE BASKER"—SUN: There was little animation in the scenes, which were contrived rather amateurishly, while the very, very delicate wit which was sprayed over the long stretches of dialogue was not refreshing enough to revive the audience.

TIMES: The play is artificial and conventional throughout. The warmth and magnetism of Mr. Maude did much to infuse interest where otherwise there would have been none.

TRIBUNE: "The Basker" is one of those witty, artificial, not unagreeable and quite unimportant comedies which come across the water from London at the rate of five or six every season.

POST: The pleasing personality, artistic intelligence, and theatrical skill of Cyril Maude constitute the chief attraction of "The Basker." The play itself is entitled to very little respectful consideration.

"GOOD GRACIOUS ANNABELLE"—TIMES: "Good Gracious Annabelle," for all its palpable shortcomings, is that rarest of rarities—a brilliant farce by an American author.

SUN: The "new play" turned out to be a light and whimsical farce so cleverly and artistically produced by Mr. Hopkins that it might almost have passed as comedy of the least truthful type.

WORLD: The surface of the play is ruffled with surprises, and it glints with smart, well turned dialogue. The piece would be infinitely better if it were structurally sound and less confusing, yet even by these very defects it gains much of its most fascinating oddity.

TRIBUNE: There is abundant humor in the new farce, but it is almost wholly humor of line rather than situation.

PRAISE FROM PRODUCER

Editor DRAMATIC MIRROR.

DEAR SIR.—I waited until THE MIRROR, in its new dress, had run two or three issues before writing to congratulate you, because I feared that the letter of approval might not be written. But if you keep on as you've been going, I think you're going to make THE MIRROR better than ever—and that will be an unusual undertaking.

I have been reading THE MIRROR regularly since April, 1909; *The Stage*, of London, and your paper are the only technical papers I take. It is no exaggeration to say that, in my capacity as producer and occasional playwright, I find THE MIRROR gives me every assistance I could desire.

So, accept my best wishes for your future.

Yours faithfully,
HARCOURT FARMER.

Producer Shakespeare Tercentenary Festival, Montreal, 1916, etc.

PITTSBURGH HOUSE FOR CORT

Will be Used to Test New Plays Prior to Metropolitan Presentation

John Cort will present a new play, entitled "Margery Daw," at the Duquesne Theater, Pittsburgh, Nov. 13. Mr. Cort has leased the theater from the owner, Edward Jackman, for five years. It is Mr. Cort's intention to use the theater in Pittsburgh as a producing center, similar to what the Los Angeles field is to Oliver Morosco. He considers that he can get a line on the merits of various plays from the judgment of this city's theatergoing public, without going to the expense of making a tour of the small cities around New York.

The cast of the new production will include Sarah McVicker, George Probert, Norman Trevor, Forrest Robertson, Catherin McDonnell, and others. George D. Parker is author of the play. The next production will be "Mother Carey's Chickens," by Kate Douglas Wiggins. The regular price for an orchestra seat will be $1, with 50 cents for the three matinees.

"BEN HUR" AT MANHATTAN

An elaborate presentation of Lew Wallace's "Ben Hur" is being given, under the Klaw and Erlanger management, at the Manhattan Opera House for a brief engagement. It opened Nov. 6. More than 350 people appear in the production. There is a dramatic cast, a chorus of trained voices, and a ballet of dancers. Twenty horses take part in the chariot race. The prices are popular.

GERMAN PLAY AMUSES

A new German comedy, entitled "Der Gatte des Fraulein's" ("The Spinster's Husband"), was presented at the Irving Place Theater, Nov. 1. The authors are Gabriel Dregely and Alexander Engel. Rudolph Christians directs the piece and also plays the leading role. It is the story of a clever woman who uses her wiles to win over an eligible bachelor who has sworn not to wed. There are many amusing situations.

White, N. Y.
LINA ABARBANELL,
Prima Donna in "Flora Bella."

White, N. Y.

"TURN TO THE RIGHT," AT THE GAIETY.
Left to Right: William E. Meehan, Lucy Cotton, Forrest Winant, Ruth Chester, Alice Hastings, and Frank Nelson.

TAGORE PLAY COMING

Nazimova and Her Company Will Present "Chitra" for Stage Society

"Chitra," a play by Sir Rabindranath Tagore, will be produced for the Stage Society of New York this season. Alla Nazimova and her company will present the play. The celebrated Bengali poet and playwright will attend the performance. The first play of the Stage Society's season is by an America author, and is called "As It Was in the Beginning." Besides the regular program, the committee has made arrangements with the Provincetown Players so that members of the Stage Society may attend the performances of that organization in the little theater at 139 Macdougal Street.

"CINDERELLA MAN" PLEASES

"The Cinderella Man" delighted crowded houses week of Oct. 30 at the Bronx Opera House. In fact, it was necessary to give an extra Friday matinee to take care of all the people who wanted to witness this charming play. Phoebe Foster, Shelley Hull, Frank Bacon, Percival F. Moore, Berton Churchill, Theodore Babcock, Hubert Wilke, Charles Lane, Reginald Mason, Louise Rial, and Helen Turney were in the cast.

Arrangements for a return engagement of "Very Good, Eddie," seen the week previous, have been made for Dec. 18-23.

IDA C. MALCOMSON.

ENGLISH VERSION OF PLAYS

Early in the season as it is, three of the plays on the repertoire of the Irving Place Theater have been taken for production in an English version by American managers.

Charles Dillingham will show a production soon after the holidays of "Wie einst im Mai," the Berlin musical comedy hit. John D. Williams has arranged for an English version of "The Living Corpse," Tolstoi's striking drama, which aroused so much interest at the Irving Place Theater, and will star John Barrymore in the part of Fedja. Henry W. Savage is planning an English production of Dregely's clever comedy, "Der Gatte Des Fraeuleins," at an early date in 1917.

BOSTON OPERA COMPANY

The grand opera season in New York was opened Nov. 6 by the Boston-National Grand Opera Company at the Lexington Theater, with the revival of Giordano's "Andrea Chenier." This stirring work has not been heard in New York since Oscar Hammerstein made it popular at the Manhattan Opera House, and as in the old days, Giovanni Zenatello was heard in the exacting role of Andrea Chenier.

NEW "WATCH YOUR STEP" CO.

"Watch Your Step" was presented at Port Jervis, N. Y., Monday, Nov. 6, by the second company, under the direction of Messrs. Forrester, Plohn and Mittenthal. This piece is attracting attention by its success on tour. The new company includes Hannah Leach, Hazel Boyne, Margie Demerest, Annabelle Hennessy, Olin Howland, Harry Bestry, William Cameron, Goff Phillips, Arthur Sherman, and Dan Day. There are thirty-four in the chorus.

PRODUCTIONS ON THE WAY

"The Masquerader," the new play of English life in which Guy Bates Post is to star, will receive its premiere in New Haven on Monday evening, Nov. 13, and following a short preliminary tour will be seen in New York. John Hunter Booth is the author, having based his play upon the popular novel by the late Katherine Cecil Thurston, and Richard Walton Tully, author of "The Flame," is the producer. "The Masquerader" is the first play Tully has produced that has not also been written by him.

The popular English comedian, Sam Sothern, will be presented by the Shuberts in a new comedy of character in three acts, entitled "Such Is Life." The play is from the pen of Harold Owen, one of the authors of "Mr. Wu," the melodrama of Chinese life, in which Walker Whiteside appeared three seasons ago. Rehearsals began Monday under the direction of Mr. Sothern. Ann Cleaver, a young and talented English actress, has been engaged for the principal feminine role. Miss Cleaver has played a number of important parts in the London productions of Charles Frohman, and has appeared with Sir Charles Wyndham, Dion Boucicault, and in the leading feminine part with Seymour Hicks in "Broadway Jones." Ferdinand Gottschalk has also been engaged for an important role.

"The Right Little Girl," under the management of W. H. Currie and T. Daniel Frawley, opened at the Wieting Opera House, Syracuse, N. Y., Nov. 6. After three weeks on the road it will be shown on Broadway. The revised cast reads as follows: June Keith, Henry Stanford, Alma Tell, Louise Farnum, P. O'Malley Jennings, Josephine Bernard, Edna Dorman, Walter Howes, George S. Natanson, Arthur Sprague, Harry Scarborough, John Wessell, Madeline Marshall, and Mary Seward.

"In for the Night," a farce by James Savery, has been accepted by the Empire Producing Company for early production.

Ernest Shuter and his associates are preparing to present "The Doctor's Hour," a play by Andrew Laton, showing the abuses of vivisection. A cast is being engaged.

PIERROT HAS NEW HOME

"Pierrot the Prodigal" moved to the Little Theater Nov. 6, and Winthrop Ames's playhouse became the home of the reborn art of pantomime in New York. Pierrot has long been an idol of the European stage. The applause of the crowd, the adulation of the court, the favors of kings and queens have been showered upon him. But until the revival of "L'Enfant Prodigue," under the title of "Pierrot the Prodigal," New York has never looked with favor upon Pierrot. Now he is sunning himself in the eye of fortune. Marjorie Patterson makes a human character of this silent hero, touching the heart to tears as well as laughter. Paul Clerget as Papa Pierrot possesses an almost infinite fund of facial and physical expression.

CURRENT PALACE BILL

Nan Halperin in Character Songs Heads Varied Program at Popular Theater

Two full performances were given at the Palace Theater on Election night. The first performance began at 7:30 and the second at 11.30. The returns were flashed on the screen as fast as they came in.

Nan Halperin, character singer, led off the program with her song cycle in five scenes relating the life of a modern girl from childhood to divorce. William H. Thompson appeared in a sketch entitled "The Interview," by Tom Gallon and Leon M. Lion. The act comes from London, where it had a run of three hundred performances.

Beatrice Herford gave characterizations of current feminine types. Billie Montgomery and George Perry appeared as "The Two Bachelors of Art." Gus Edwards and company contributed a musical tabloid called "A Gus Edwards Song Fest." Bert French, Alice Eis, and a company of twelve played a new fantasy feature, "Hallowe'en." Others on the bill were: Hale and Patterson, picturesque dancers; Elsie Pilcer and Dudley Douglas, singers and dancers; the Lovenberg Sisters and Neary Brothers in "Around the Compass," and Libonita, ragtime xylophonist.

"SILENT WITNESS" AT STANDARD

Otto Hauerbach's drama, "The Silent Witness," is being played at the Standard Theater this week. The cast seen in the play during its engagement at the Longacre and the Fulton theaters earlier this season remains intact. It includes Henry Kolker, De Witt Jennings, Paul Everton, David Higgins, Will Gregory, Jr., Mary Young, Helen Reimer, Marian Doyle, and Maude Gilbert. "The Blue Envelope" will be the attraction to follow, with Edward Garvie and Carrie Reynolds heading the cast.

NEW PLAYS FOR COMEDY

"Bushido," a play from the Japanese, will be the feature of the second bill of the Washington Square Players, to be presented Monday night, Nov. 13, at the Comedy Theater. "Bushido" is one of the Japanese classics, and was written in the eighteenth century by Takeda Izumo. The translation is by Wolfgang von Gersdorf and Arthur E. Hohl. The program will also include "Trifles," by Susan Glaspell; "Another Way Out," a comedy by Lawrence Langner, and "Altruism," translated from the German of Karl Ettlinger, by Benjamin F. Glazer.

THE BROADWAY TIME TABLE

FOR WEEK ENDING NOVEMBER 11th

Theater	Play	Date of Production	Number of Performances
Astor	His Majesty Bunker Bean	Oct. 2	50
Belasco	Seven Chances	Aug. 8	113
Booth	Getting Married	Nov. 6	9
C. & H.	Object—Matrimony	Oct. 25	22
Casino	Flora Bella	Sept. 11	74
Century	The Century Girl	Nov. 6	9
Cohan	Come Out of the Kitchen	Oct. 23	25
Comedy	Washington Square Players	Aug. 30	87
Cort	Upstairs and Down	Sept. 25	58
Criterion	Major Pendennis	Oct. 26	21
Eltinge	Cheating Cheaters	Aug. 9	111
Empire	The Bankers	Oct. 30	17
48th Street	Rich Man, Poor Man	Oct. 5	45
44th Street	The Flame	Sept. 4	82
Fulton	Arms and the Girl	Sept. 27	55
Gaiety	Turn to the Right	Aug. 17	102
Globe	Betty	Oct. 3	49
Harris	Under Sentence	Oct. 3	49
Hippodrome	The Big Show	Aug. 31	120
Hudson	Pollyana	Sept. 18	66
Knickerbocker	The Music Master (rev.)	Oct. 10	41
Little	Pierrot the Prodigal	Sept. 6	79
Longacre	Nothing But the Truth	Sept. 14	69
Lyceum	Back Fire	Oct. 2	50
Manhattan	Ben Hur (rev.)	Nov. 6	9
Maxine Elliott	Fixing Sister	Oct. 4	48
New Amsterdam	Miss Springtime	Sept. 25	57
Playhouse	The Man Who Came Back	Sept. 2	83
Princess	Go To It	Oct. 24	24
Punch and Judy	Treasure Island	Oct. 21	26
Republic	Good Gracious Annabel	Oct. 31	16
Shubert	So Long Letty	Oct. 23	25
39th Street	Old Lady 31	Oct. 30	17
Winter Garden	Show of Wonders	Oct. 26	24

"ZACK" AT ROCHESTER

"Zack," a new comedy by Harold Brighouse, who wrote "Hobson's Choice," was seen at the Lyceum, Rochester, N. Y., Nov. 3. Richard Bennett was supported by a cast including Marion Stevenson, Agnes Dorntee, Marie Leonhard, Eleanor Daniels, J. K. Whitmore, Charles Kennedy, John Edgar MacGregor, Lewis Scaly, and Henry Crocker.

ANOTHER "HIP" SPECTACLE

New Show Making Use of Big Tank is Probability — Annette Kellermann May Star

It is reported that Charles Dillingham will produce a new spectacle at the Hippodrome around holiday time, with a water ballet in which Annette Kellermann plays the leading part as the feature.

With the presentation of the new spectacle the big tank at the Hippodrome will be used for the first time in several seasons as the scene of a water ballet. When the big playhouse was under the Shubert management it was always utilized for the concluding scene of their entertainments. But in order to give novelty to the Hippodrome shows, Mr. Dillingham, upon gaining control of the house in 1915, found a new and novel use for the tank, as it became the scene of the ice ballets from Berlin.

Mr. Dillingham believes the time is ripe, it is said, for another water ballet at the Hippodrome, provided a widely renowned swimmer is its featured member, and so he has engaged Miss Kellermann, who recently completed a long season in motion pictures, as the leading member of his cast. The show will have the added advantage of the publicity of the "million dollar" film spectacle, "A Daughter of the Gods," in which Miss Kellermann is starred at the Lyric Theater. Nothing has been made known as to the other features which will make up the program of the new show.

Mr. Dillingham's original production at the Hippodrome, "Hip, Hip, Hooray," is now on tour, with Sousa's Band and Charlotte featured in the cast.

The title of the new Thomas Sydney, Harry B. Smith, Jerome Kern musical comedy will be "Girls Will Be Girls," instead of "Strike the Lyre," as first announced.

White, N. Y.

SCENE FROM "OBJECT—MATRIMONY."
Marjorie Wood, Robert Robbins, and Jean Temple.

DEFECTS POINTED OUT

Yvette Guilbert Gives Frank Estimate of American Stage Conditions

At a meeting of the Drama League of America at the Belasco Theater, Nov. 1, Yvette Guilbert criticised the American stage quite severely, but the charm of her smile and manner won the audience.

"In France the managers are men of letters, but here," she said with a laugh, "they are men who have—what you call—shined the boots."

Miss Guilbert declared that American audiences would like to have plays presented to them that would make them think. She spoke of the great national conservatory, where playwrights might be taught to write in something besides slang, and where actors should learn to enunciate properly.

Other faults that Miss Guilbert found here were the youth of the actresses and their lack in emotional expression. She stated that America's great lack was Latinity, and so she would have teachers of the Latin races in the great conservatory that she advises.

FROM HERE AND THERE

Taylor Holmes, now starring in "His Majesty Bunker Bean," at the Astor Theater, has been engaged to go to London with the play next season. The play will be revised for its London public by the author, Lee Wilson Dodd.

Richard Walton Tully promises several novelties in the staging of "The Masquerader," in which Guy Bates Post will shortly star. One especially realistic scene will picture a London fog, for which Tully has worked out some entirely new stage effects. Louis Calvert, the well-known English actor who will support Mr. Post, and who should know whereof he speaks, says it is the kind of a fog "you have to eat your way through."

Feeling that the last act of "Under Sentence" was not all that it might be, Irvin Cobb and Roi Cooper Megrue wrote another conclusion for the play. Last week's audiences received the new version with such favor that it is to be retained.

Arthur Farwell, Charles Wakefield Cadman, and Harry Gilbert have composed incidental music for the plays in the repertory of the Portmanteau Theater, Stuart Walker's unique portable theater, which Maximilian Elser, Jr., and Russell Janney are sending forth this season. The company, besides Mr. Walker, includes Gregory Kelly, McKay Morris, Florence Wollersen, Nancy Winston, Willard Webster, Gertrude Davis, Edgar Stehli, Lew Medbury, Judith Lowry, Ward Thornton, Agnes Rogers, Robert Cook, Frank Zimmerer, Gitruda Tristjanski, and Dorothea Carothers.

Rosalind Ivan is responsible for the English translation of "Nju," produced by Richard Ordynski at the Little Theater, Los Angeles, Oct. 30. The play enjoyed a marked success in European cities.

The Philharmonic Society of New York, Josef Stransky conductor, announces that it will give an all-Tchaikovsky program at its next pair of concerts on Thursday evening, Nov. 9, and on Friday afternoon, Nov. 10, at Carnegie Hall. Mischa Elman will be the soloist.

Helen Harrington, author of "Mary Galen," a new play to be produced in November by Thomas Phillips, will deliver an illustrated lecture on Belgium at the West Side Y. M. C. A., Saturday evening, Nov. 11.

Irene Audrey was a strong drawing card at the Strand Theater last week. During the season she filled many engagements at social functions, and recently was the vocal soloist at the musicale given by Mrs. Joseph Holter and Mrs. Henry Hammond at Mt. Kisco. On the same program with Miss Audrey there appeared Charles F. Naegele, Jr., a finished pianist, son of the famous portrait painter.

The Winter Garden management has arranged for the "Show of Wonders," now the current attraction at the Winter Garden, to remain on the road, owing to the success of this extravaganza, two years instead of one, as is customary with productions at that playhouse. The only city, outside of New York, likely to see the "Show of Wonders" during 1917 will be Chicago.

Albert Brown appeared in his new play, "The Black Feather," written for him by W. A. Tremayne, the Montreal correspondent for THE DRAMATIC MIRROR, at His Majesty's Theater, Montreal, Oct. 30. After the third act, Mr. Brown and the author were both called on for speeches. Mr. Tremayne expressed his thanks to Mr. Brown for having had faith in a Canadian dramatist and a Canadian public, as he is now booked for a tour of thirty weeks in Canada only.

Edward O'Connor, who for the past seven years has been with Edison, Pathe, World, and Mirror films, has returned to the stage, opening with Emma Dunn in "Old Lady 31" at the Thirty-ninth Street Theater, playing the Irish character part of Mike.

The Los Angeles Drama Student Players gave their third performance of the season in Los Angeles, Saturday evening, Oct. 28. The performance featured Arline Dean in a one-act farce, "The Lady from Philadelphia," by Helen Hoyt Sherman. The rest of the program consisted of pianologues, readings, and dances.

A. R. DeBeer, a well-known writer of one-act sketches, short stories, etc., left Wednesday for New Orleans in the interests of a theatrical enterprise which will have as its object the introduction of short plays in the South. Mr. DeBeer expects to remain in New Orleans through the Winter, though he will probably make trips to other Southern cities in the meantime.

"The War Game," a satire on the present war, by Alice Gerstenberg and Rienzi de Cordova, is being played in Chicago by the Players' Workshop, an organization similar to the Washington Square Players in New York. The scenery and costumes were designed by J. Blanding Sloan. "The War Game" will be produced later in New York

Mme. Yvette Guilbert promises an interesting course of lectures on the art of interpreting songs. In these lectures, which will be given on Saturday mornings during November and December at Wurlitzer Fine Arts Hall, 120 West Forty-first Street, Mme. Guilbert will illustrate by analyzing examples of songs the principles of diction, expression, and color in dramatic art.

Gareth Hughes will appear in the principal part of "The Happy Prince," by Oscar Wilde, at a special benefit performance at the Princess Theater next week. The story has never been played here.

MAUDE FEALY IN LEISURE MOMENTS

The accompanying pictures might be taken to indicate that Maude Fealy is on a vacation, when, as a matter of fact, she is in the midst of a very busy engagement at the Morosco Theater in Los Angeles. She is playing the customary number of performances weekly, reading new plays, rehearsing, and even studying a bit, for Miss Fealy does not believe in neglecting mental development; but she still finds a few hours each day to devote to outdoor sports. It was during these moments of recreation that she was snapped by a photographer.

"My schedule for off-duty hours runs something like this," said Miss Fealy. "Every Tuesday and Friday morning I go for a swim before the 10:30 rehearsal, even if it does mean getting up at seven o'clock. I go horseback riding Mondays and Thursdays with Margaret Fawcett, George Fawcett's daughter, and that leaves Wednesday morning for canoeing in Westlake Park, all of which fits in very well with my optimistic philosophy of life. Just as long as I keep in good trim I don't mind hard work a bit, and I am contented."

Speaking of earlier experiences in Los Angeles, Miss Fealy said: "Hobart Bosworth really introduced me to the city. I was playing my sketch on the Orpheum time in San Francisco when he was there on business about his new studio at San Mateo. We renewed our friendship of eighteen years' standing—he was one of the most admired leading men Denver, Colo., my present home town, ever had, and at the age of eleven I became one of his devotees. When I reached Los Angeles it was Mr. Bosworth and his family who introduced me to the wonderful automobile rides to all of the beautiful spots in the neighborhood of the city. Now I feel that there is no place in which I would rather live or work."

PREMIERE OF "FATE DECIDES"

Scarborough Drama is Given Fine Presentation by Savage in Schenectady—Play of Contrasts

SCHENECTADY, N. Y. (*Special*).—"Fate Decides," a new drama by George Scarborough and Vincent S. Lawrence and produced by Henry W. Savage, had its premiere at the Van Curler Nov. 4. The authors have put aside all conventionalities and set a precedent in play construction by dividing the action into two acts, each terminating with a thrilling climax.

The first act discloses despondent Jack Hilliard, who has come from a small city to the metropolis to seek his fortune, and who by merely turning to the left of a table and gazing out of a window starts a series of events which prove his undoing. That fate shapes one's destinies is again demonstrated when, in the second act, the same Jack Hilliard turns to the right, and this time things take an entirely opposite course.

In fact, the whole play is one of contrast, and shows how seemingly trivial things may alter one's life. The story has apparently one weakness, if it can be called such, and that is too much repetition, although the novelty is gained thereby. Paul Gordon as Jack Hilliard handled the leading role with rare subtility. Earle Mitchell and Pauline Lord, who portrayed two characters of the underworld, were excellent. Roy Gordon and Marie Chambers in two of the most important roles were very effective, particularly the latter in her scenes with Frank Mills as James Waldron, a supposed friend of the family. Pretty and vivacious Kathleen Comegys as Polly Brown was a delight to the eye. Incidental music was composed by Dr. Anselm Goetzel.

NAT SAHR.

OLIVE FREMSTAD MARRIED

Olive Fremstad, grand opera and concert singer, formerly of the Metropolitan Opera company, of New York, and Mr. Harry Lewis Brainard, a musical coach of New York, son of Mr. Lewis H. Brainard, a banker, of Hartford, were married at the Summer home of the bride in Bridgton, Me., Nov. 4.

ACTORS' EQUITY ASS'N

Open Meeting on Nov. 3rd is Marked Success —Distinguished Speakers on Platform

Members of the A. E. A. are Most Earnestly Urged to Send In Reliable Addresses to the Office of the Association

At the last meeting of the Council held in the Association rooms, 608 Longacre Building, Oct. 31, 1916, the following members were present:

Francis Wilson, presiding: Messrs. Cope, Crane, De Angelis, De Cordoba, Gilmore, Jones, Kyle, McRae, Mawson, Mitchell and Stevenson.

New members elected: Erville Alderson, Francis X. Bushman, Charles Haskins, Lottie Kendall, Reginald Sheffield, Gertrude Shirley, Frances Stamford, Herbert Standing, Jr., George S. Trimble, John B. Vaughan, Velma Whitman.

So many members have come to the A. E. A. offices with words of praise for the open meeting of Nov. 3, that we all feel much gratified.

It should be realized that the occasion was peculiarly distinguished, for this day and age, by having two leading figures, like Judge Seabury and the Hon. William M. Calder, of opposing parties speak from the same platform. In acknowledging the service these gentlemen did us we have written a letter to each saying in part:

"We shall never forget you and we hope you will not forget us, at least not before an absent voter's act shall become law." No normal human being could listen to a story such as Hugh Frayne of the American Federation of Labor told in his address without being deeply stirred. Facts are potent indeed when heard first hand. It is from the platform only that the truth may sometimes be learned. Mr. Frayne spoke many things that were enlightening to his audience. And as the chairman said in presenting him, "Mr. Frayne does not look like an exponent of violence, does he?"

Once more an active producer who makes the policy for many theaters has replied to actors who asked for fair contracts, "I'll run my business my own way. You can't dictate to me." May not actors say something about what they are to receive for their services?

A question has arisen as to the legality of a manager's act in giving an actor two weeks notice and laying off the company to which he belonged, during the second week of the notice period, and refusing to pay him more than one week's salary. The lawyers believe two weeks' salary must be due where the contract does not provide for the "lay off." This point is one that hitherto escaped the attention of our contract committees.

The attendance at the Hotel Astor meeting of Nov. 3 exceeded that of Oct. 6 by at least one hundred and fifty persons.

Mr. Wilson was enforced by a pressing responsibility, whose discharge could not be delayed, to deny himself the pleasure of attending. Therefore Vice-President McRae called the meeting to order and, because his recent absence from New York had taken him out of touch, he said, with the details of our progress, relinquished the chair to Secretary Kyle.

Mr. Cope scored with one of his straight-from-the-heart talks on loyalty of membership.

BY ORDER OF THE COUNCIL.

PLAYERS ENGAGED

Phyllis Carrington has been engaged by the Shuberts for the James T. Powers company in "Somebody's Luggage."

Belle Mitchell is playing a leading role in the "Common Clay" central company

Gertrude Vanderbilt has joined the cast of "Go To It." at the Princess Theater.

Rosamond Carpentier has joined May Irwin in her successful farce, "33 Washington Square."

Wilbert Dunn, who danced at the Winter Garden during the Summer in "The Passing Show of 1916," has signed to appear with this play on tour.

Harold de Becker has been engaged for the new comedy by Horace Annersley Vachell, which will be brought to New York within a few weeks.

Harry Gribbie plays a part in the new play which is to be done by Guy Bates Post.

Paul Gordon has concluded his engagement with the Metro Pictures Corporation, and this week will begin rehearsing with a strong American drama which will be announced later.

Beryl Adams has succeeded Eva Fallon in the cast of the new opera, "You're in Love," produced by Eva Fallon.

Aubrey Smith sailed for London last week to appear in "Daddy Long-Legs," replacing Charles Waldron, who will return to America.

Katherine Emmet has been engaged by Oliver Morosco for an important part in Maude Fulton's play, "The Brat," which will be seen in New York after a brief out-of-town tour.

Florence Malone, who headed the Western company of "Under Cover," has been engaged by Richard Walton Tully for an important part in "The Masquerader."

PROSPEROUS DAYS IN CUBA

Mirror Correspondent Finds Spirit of Optimism at the Opening of Theatrical Season

BY J. ELLIS NORRIS

HAVANA, CUBA, Oct. 30 (*Special Correspondence*).—Cuba is now experiencing the most prosperous era of its existence, and this state of affairs should be reflected in theatrical activities, the regular season soon to begin.

The Martí Theater Zarzuela company, Julian Santa Cruz, manager, was for a while at the Thetro Nacional, and later at the Payret. The simpatica and talented artist, Señorita Carmen Alfonso, was the leading prima donna, and met with much success. She is very studious and conscientious, and as she is quite young, a bright future is in store for her. Some have referred to her as "The Prudencia Grifell of the Zarzuela." The other principal artists were Mimí Ginés, Lolita Arellanos, Rosa Blanch, Josefina Ruis, Vicente Ballester, José Limón, Manuel Real, Antonio Palacios, Pepé del Campo, Arturo Soto and Beristain. Luis Escribá was the artistic director, and from time to time, assumed leading charactera. After the Payret engagement, the company disbanded, and subsequently Maestro Micelli, with some of the artists, and among them the soprana Adela Vehi, formed a company and is now in the interior.

The following attraction at the Nacional was the Grifell-Palacios Dramatic and Comedy company, with the notable Spanish artist, Señora Prudencia Grifell, as the leading lady, and José Palacios as the first actor. The temporada was a short one, but Señora Grifell again gave us the opportunity to appreciate and applaud her great qualities as an actress of force and versatility. In this respect, she is probably one of the best that has ever appeared here. At present she is in the eastern end of the Island, and a return engagement is anticipated. Señora Grifell expresses the hope to some day appear before an American audience.

Besides Señora Palacios, some of her supporting company were Señora C. Martinez, Enriqueta Sierra, Pilar Fernandez, Barral, Santos, Garrido, Manuel Barreiro, Ponte, Casasus, Capestany, Bandera, Telmo, Mendoza, Irigoyen, Abad, Ibañez, Madrone and Castro.

An infantile company gave a few performances at the Nacional and it is rumored that Pubillones and his aggregation will appear there later in the season. The next attraction will be the Luis Blanca Dramatic company, with Concha Llorente as the leading lady. The Bracale Italian Opera company is announced for a season to begin the latter part of December, and among the singers mentioned are the tenor Hipolito Lazaro, who was so successful last season, and reported to be engaged for the Metropolitan Opera House next season, Anna Fitziu, who appeared in the leading role of the Spanish opera "Goyescas," heard there for the first time last year, Regina Alvarez, mezzo soprano, the baritones Stracciari and Carrera, and the tenors Gubellini and Carpi.

The Spanish basso, Perello de Segurola, of the Metropolitan Opera House company, was here in connection with the bringing of an opera company in the spring. Among the possible singers, besides himself, have been mentioned Geraldine Farrar, Pasquale Amoto, and Giovanni Martinelli.

An aggregation of American colored artists, referred to as "Las Mulatas de Bombay," is now at the Payret, and is drawing paying audiences. Some interior cities will later be visited. Sans, a Spanish ventriloquist and imitator, is underlined at the Payret, and the following big attraction there will be a circus brought over by Santos and Artigas, who heretofore have mostly devoted their time to moving pictures.

The Velasco Compañía de Zarzuela y Revistas Españolas, is now at the Martí Theater, with the Spanish composer, Maestro Quinito Valverde, as the artistic director, and Julian Benalloch as the orchestra leader. Marie Marco is still the leading prima donna; her sweet voice is a delight to hear. Charming little Cipre Martin is the tiple cómica and soubret, and Manuel Villa the best baritone. The excellent Spanish dancers Dolorettes, Violeta, and Bilbao are yet with the company, and among the other artists are Victoriana Otto, Carmen López, Las Mascotas, Juan, Querol, Ruis Paris, Alfonso López, Tejada, Sotello, and Navarro. Julián Santa Cruz continues as business manager and lessee of the Martí.

The Teatro Campoamor, our latest theater, which is the old Albisu, rebuilt, and known in the past as the "home of the Spanish Zarzuela," has been taken over by the Pluma Roja Empresa (Red Plume Empresa), which is practically the Universal Film Manufacturing Company, and has been converted into a photoplay theater. It is probably one of the most elegant and prettiest moving picture theaters in the world. B. Lichtig, the local manager of the Universal company, is in charge, and is materially assisted by his energetic wife. The "fachada" of the building is brilliantly illuminated with numerous red electric lights; the ticket takers and program boys are clad in red uniforms, and the costumes of the girl ushers are in keeping therewith. The taking over of this house by the company mentioned is another evidence of American enterprise and confidence, and is for a period of one year, with the privilege of renewing for a like time. The Universal star, Grace Cunard, was introduced in the serial picture, "Broken Coin," and became an instant favorite. Frances Ford and Eddie Polo also were successful. The first two mentioned artists are now appearing to good advantage in "Peg O' the Ring." The eccentric comedian, Billy Richie, is always on the bill, and amuses alike both young and old. Other growing favorites are Cleo Madison, Ella Hall, Marie Fuller, Marie Walcamp, Violet Mersereau, Louise Walsh, Dorothy Phillips, Alice Howell, Louise Lovely, Marcia Moore, Mina Cunard, King Baggott, J. W. Kerrigan, Harry Meyers, Carter de Haven, Harry Benham, and Ben Wilson. It was pleasant to see that genial artist, Digby Bell, in "Father and the Boys," principally supported by attractive Louise Walsh.

Rosa Fuertes, one of "Queens" of the Spanish Zarzuela in the past, stopped off here for a few days en route for Spain, and took the opportunity to assume the title role in the drama "Mariana" at a benefit performance given in behalf of the ill actor, Miguel Villareal. She had appeared with him at the Albisu in the old days, and was accorded a warm reception. The demise of the celebrated Spanish dramatist Don José Echegaray, is generally lamented here. Among his various works was the drama "Mariana."

Manuel Noriega, who was for a long time the leading comedian of the Martí Theater, left here some weeks ago for New York. Later he was joined by the fascinating and excellent dancer, María Conesa. Their intention is to endeavor to found a Spanish theater, and also to appear in films.

Signora Galli-Curci, the successful light soprano of the Bracale Opera company of last year, after an engagement in Central America, toured the Island of Cuba, in concert. She left here a few days since for the States, and it is stated has signed a contract with the Chicago Opera company.

Greetings are acknowledged from Señora Rosalía Chalía Herrera, Cuba's prima donna, and Manuel Noriega, from New York, the dainty little American premiere danseuse, Ina Caldwell, formerly of the Bracale Opera company, from Bogota, Colombia. Accompanied by her mother, she recently sailed for Boston. Paco Martinez from San Salvador, Luz Barrilaro, the clever little prima donna, and her husband, Madurell, from Buenos Aires, and Luis Escriba, who is now the artistic director of the Operetta and Zarzuela company, at Vista Alegre, Santiago de Cuba.

An association formed of most of the local musicians has been organized, and is known as "Solidaridad Musical." Maestro Agustín Martin, is the director, and a Musical Festival will be held the latter part of the present month at the Teatro Nacional. Various of the musicians are artists of real merit, and some delightful concerts are anticipated.

The Garrido-Soriano Biosca-Sierra Dramatic and Comedy company, is at the Teatro Comedia. For a short time this company held the boards at the Nacional, and later Regino López and his Alhambra Theater company appeared with success there.

AMATEURS AT NORTHAMPTON

Two One-Act Plays Presented by Organization with Thirty Members

NORTHAMPTON, MASS. (*Special*).—Two one-act plays, "Lithunia," by Rupert Brooke, and "The Maker of Dreams," by Oliphant Downs, Nov. 1, introduced to the Northampton, Mass., public, the amateur acting possibilities of this city where so much attention is given to stage expression.

George B. McCallum, who has in his home a private theater in which last year monthly matinees were given by members of the Northampton Players, is standing behind an organization of about thirty amateurs who are seriously interested in acting and who will, during the Winter, give performances of unusual plays under the direction of Francis Powell, who has been specially engaged for this work. All expenses are borne by Mr. McCallum, and the only expense to the actors is the time involved in the painstaking rehearsals. The plays given Nov. 1 were beautifully mounted and artistic in detail. They were indicative of most careful direction and a sincere response to this on the part of the actors, two or three of whom showed remarkable ability. The players were notably successful in submerging their individualities in those of the characters and in a well-blended co-operation in developing the play themes. The result rose well above the usual amateur achievement. At times the moderation of the action was too evident to be effective in a theater of the size of the one in which the plays were given and in consequence the performance—to all save those who were most favorably situated to receive every fine detail—sagged at times. This, with the difficulty in hearing many of the lines, checked the otherwise effective progression of the two little dramas so finely offered.

The audience, which crowded the theater to its utmost capacity, was composed of guests of the players and members of the association and of George B. McCallum, and included many both from Northampton and from Smith College faculty, who are specially interested in the modern theater.

The dramatic association was formed along interesting and unique lines. Anyone interested was invited, through the columns of the local press, to send in application for membership. When from sixty to seventy persons of various ages and social classifications had done this all were invited to meet Mr. Powell who outlined what it was hoped might be developed from Northampton dramatic talent under the unusual opportunity here provided. Applicants then individually met Mr. Powell by appointment and were tried out by him. Thirty most promising candidates were thus selected and the different plays now under consideration will be given by different groups from this total. All members of the association are privileged to attend rehearsals and thus get the benefit of the training specially given those working upon a given piece. One of the peculiarly interesting features of the whole is the inclusiveness of the association which is composed of persons representing a wide range of age and occupation. They are from schools and shops, from professional, faculty and social life and of interests so widely varied that it is probable that several of those now working together had no knowledge of others until this generous democratic and artistic opportunity was offered to them in common.

"Don" is selected for the first of the specially selected plays and will be given week Dec. 2. A matinee of three unusual one-act plays, including Yeats's "Shadowy Waters," will be given to an invitation audience, Nov. 23.

Among recent professionals visiting here are Mabel Frenyear, who is guest of Madame Anna de Naucase at Rose Tree Inn; Mr. Glass, who is coaching Amherst dramatics; Francis Powell, whose work at the MacCallum Theater makes him almost a resident; Eileen Wilson, whose husband William Powell is among the most popular members of the Northampton Players, and several actors who take parts when the productions of the Northampton Players require more than the regular company. Miss Glida Lorry, leading woman of the Northampton Players, has been entertaining her mother for a fortnight. Miss Helen Booth is at present entertaining her mother, and Mrs. Sheffield, mother of Flora Sheffield, the ingenue of the Northampton Players, has recently returned to New York after getting her daughter established here. Miss Sheffield's work, by the way, has made a distinctly favorable impression here.

MARY K. BREWSTER.

WANT AUSTRALIAN MARKET

(*Continued from page 3*)

deville Theater, Fuller, Christ Church—Theater Royal, Williamson; Victoria, open. Duneden—two open houses. According to Mr. Tait, smaller towns in Australia and New Zealand afford ample accommodations, with no control by any one management.

The rise of the Taits to a position of importance in the theatrical world is interesting. The eldest of the four brothers started in the music publishing business in a small way, but because of systematic methods and a reputation for reliability he soon was able to attract enough capital to enlarge the scope of that business, and J. and N. Tait are now the largest individual stockholders in that concern.

Some seventeen years ago E. J. Tait accepted a position with Williamson, Inc., at two pounds ten a week, and last January, when he terminated relations with that concern, he refused an offer of forty pounds. Meanwhile the other members of the Tait family had built up an enviable reputation as managers of concert tours and a few such celebrities as Harry Lauder, John McCormack, Clem Butt, and Kennerly Rumford. Their success in this line convinced J. Hartley Manners of their ability to exploit "Peg o' My Heart," and his confidence is still being rewarded by one of the most prosperous tours in the history of Australia. Now, under the firm name of J. and N. Tait, the brothers are ready to put up a strong fight for a fair portion of the Australian field.

FOUR SHUBERT PRODUCTIONS

In or about Thanksgiving week the Shuberts will produce four attractions in New York, making, thereby, an unusual record for one theatrical firm. Three of these attractions are musical: Anna Held in "Follow Me," "Her Soldier Boy," with Clifton Crawford, John Charles Thomas, and Margaret Romaine, and "Girls Will Be Girls." The fourth is dramatic, being Sam Sothern in "Such Is Life." The names of the theaters and the exact dates on which these productions will take place will be announced later.

ACTOR SHOT BY INSANE BOY

Arthur Beamish, who played an old-man part in the "Rebecca of Sunnybrook Farm" cast, which is now touring the West, was shot and seriously injured by Paul Fagan, an insane farm boy, in the Abilene Hotel at Abilene, Kan., Nov. 1. After firing two shots into Beamish's body, Fagan turned his revolver on himself and committed suicide. Beamish is in an Abilene hospital and will soon be able to rejoin his company, physicians say. Fagan thought that Beamish was a detective and was after him.

ORIENTAL PLAY OPENS

"The Yellow Jacket" will be presented by Mr. and Mrs. Coburn for its opening performance of the season at the Cort Theater, Thursday afternoon, Nov. 9. Ten matinees will be given on Tuesdays, Wednesdays, Thursdays and Fridays. Since its first production at the Fulton Theater in 1912 the play has been produced in the principal cities of this country and Europe. "Upstairs and Downstairs" will continue its usual showings at the Cort.

THE MIRROR'S LONDON LETTER

BY BEVERLY BRUX

LONDON, OCTOBER 28 (*Special Correspondence*).—A matinee at His Majesty's, October 20, was given in aid of the Princess Club Hospital. The program consisted of W. S. Gilbert's "Pygmalion and Galatea" and "Comedy and Tragedy." The performance was of exceptional interest, as Miss Mary Anderson emerged from her retirement to play a part. Others in the casts were Lady Tree, Nancy Price, Madge Titheradge, J. H. Barnes, Charles Hawtrey, Basil Gill, and Ben Webster.

Three new plays for the first time on any stage, were seen at the Repertory, October 7. The first was "The Sweeps of '98," an historical comedy, by John Masefield. This play, although it was written a few years ago, has never been publicly performed. It deals with an incident in the Irish Rebellion of '98. It was followed by "The God of Quiet," a new lyrical drama, by John Drinkwater, dealing indirectly with emotions of which the world has had so wide experience during the last two years. The last play in the bill was "The Inca of Perusalem," a new comedy, by one of our leading dramatists, Gertrude Kingston appeared in the last of the three plays named.

On Saturday, Sept. 30, Mr. Frederick Harrison produced a play of adventure, in four acts, by Walter Hackett and Horace Annesley Vachell, entitled "Mr. Jubilee Drax."

Julia Neilson, Fred Terry, and their company are paying another welcome visit, and opened to a very appreciative audience on Monday, Oct. 2, with "The Scarlet Pimpernel." Repetition has in no way marred the brilliancy of the Lady Blakeney of Miss Neilson, and it is still a study of a real woman. The Sir Percy of Mr. Terry is as enjoyable as ever, and his portrayal of the 'Scarlet Pimpernel" shows a freshness, a spontaneity, and an enforced drollery which render it particularly acceptable at times like the present.

The first Shakespearean production in the new season here was that of "Henry VIII," which was given before a numerous and rightly enthusiastic audience on Saturday evening, Sept. 30. "The Comedy of Errors" and "As You Like It," the week beginning Oct. 9. "Henry VIII." was played for the most part on a draped stage, with but few accessories.

The Hebrew comedian, Charles Cohan, has just returned from his trip to America after an absence of six weeks. He will shortly appear in the West End.

Harry Lauder's visit to the King's, Dundee, Oct. 3, was marked by an interesting ceremony. He was presented with his portrait in oils, the work of James Lockhart, Dundee, a very old friend of the famous comedian. The speech making was brief but eloquent. J. H. Oakden, the manager of the King's Theatre, made the presentationd and Lauder's reply was characteristic—a mixture of banter and heartfelt sincerity. The most striking passage in Lauder's speech was the following: "When this picture hangs on my wall, when the limelight has died from the theater for me, and when I have passed into a life of obscurity among the hills of Bonnie Scotland, I shall always look upon it and remember my great and sincere friend, Jimmie Lockhart, and I shall always remember the very pleasant evenings that I spent with the rest of my friends in Bonnie Dundee."

A trio of American acts sailed for France, Oct. 3: Torino to open at the Olympia, Paris, Hamlin and Mack for the Alhambra, and Kitchen and Roy for the Marino.

"The Best of Luck" at the Theater Royal, Drury Lane, is one of the plays which seem to make London forget the war. It is produced by Arthur Collins, who is part author. There is real beauty in some of the scenery. The sensation spectacles went without a hint of a hitch. Both the motor car going over a cliff and the fight under the sea have, of course, been staged before at the Lane, but they have never been done so well. There are all sorts of new touches in the diving scene unknown to "White Heather," as, for instance, the bubbles rising from the severed air-tube of the dying Spaniard. Ghastly without being gruesome! Nor must one forget Jimmy Glover's command of the orchestral front and his characteristically appropriate incidental music. The Crystal Palace organ solo, as slow music to a love scene, was dexterously contrived, not to mention the Foresters' gleeparty.

The centennary of the death of Sheridan having been observed at Victoria Hall the last week in September by a presentation of "The School for Scandal" and "The Rivals," a return was made the following week to Shakespeare's "King Henry the Eighth."

Oct. 12 marked the first anniversary of the London production of "Romance," in which Doris Keane has been starring so successfully. The run of the play has been uninterrupted and has reached the four hundred and eleventh performance. Johann Matheson, the composer, has written a song entitled "Romance" in honor of the occasion.

NEWS OF STOCK PLAYS AND PLAYERS

"A PAIR OF SIXES," NEW BEDFORD

NEW BEDFORD, MASS. (*Special*). — Fun reigned supreme at the New Bedford Theater week Oct. 30-Nov. 4, when the All Star Stock company presented "A Pair of Sixes" and scored a big hit. The production was staged with unusual attention to detail under the personal direction of Edward Denison, who is without doubt the best director yet seen in this city. Enid May Jackson, who has become the greatest of favorites with the patrons, gave a splendid performance of Florence Cole, that was marked with a clear understanding of the part. Alfred Swenson as T. Boggs Johns did full justice to the part and gained a host of new admirers in his consistent work; Bob McClung as George B. Nettleton was very good in the part; Carrie Lowe scored a big hit as Coddles, being the best role she has played this season; Belle D'Arcy, late of the John Meehan Players and an actress of much ability, made her first appearance with the company Oct. 30, making a strong impression in the part of Mrs. Nettleton; Miss D'Arcy is a most welcome addition to the company. Lyman Abbe, Harvey Hayes, Dorothy Beardsley, and Ed. Denison were seen in well played parts; Arthur La Rue as Tony Toler, the salesman for the pill company, was well performed. Farce is perhaps the hardest test that can be put to a stock company, and many times a perfectly good comedy is spoiled by actors who attempt it. The All Star Stock company demonstrated their ability and gave a good performance to large attendance. "On Trial," Nov. 6-11.

Roxanna Lansing closed her engagement with the New Bedford All Star Stock company Oct. 28, and left for New York to join Selwyn's road production of "Fair and Warmer." Miss Lansing during her short stay made a host of friends who regret her going away. W. F. GEE.

"THE GIRL IN THE TAXI" AT ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players gave a happy production of "The Girl in the Taxi" at the Mozart, Oct. 30-Nov. 4, to capacity business. Edward Everett Horton was a humorous Bertie Stewart and gave emphatic satisfaction. Leona Powers made a fetching Mignon and pleased. Dan Malloy contributed some more of his good work as John Stewart, R. Thomas Holden was a thoroughly satisfactory Percy Peters, and J. Harrison Taylor an adequate Frederick Smith. Others who did well were Lee Sterrett, who also staged the production with rare skill; Lillian Stuart, Hazel Corinne, Caroline Morrison, Dave Callis, Emily MacPherson, Bessie Sheldon, Edwin Hitchcock, Edward McMillan, and Girard Patterson. "The Eternal Magdalene," Nov. 6-11.

The Lyceum offers the Russian Symphony Orchestra, Nov. 8. "Bringing Up Father," Nov. 4. Excellent vaudeville at the Majestic and pictures at the Regent and Colonial, Oct. 30-Nov. 4. Large business.
J. MAXWELL BEERS.

"THE ANGELUS" IN BROCKTON

BROCKTON, MASS. (*Special*).—The Hathaway Players in "The Angelus," week Oct. 30, gave a fine production to large and interested audiences. Herbert De Guere as Fr. John O'Brien, the Catholic pastor, friend of everybody, gave an excellent portrayal; Hooper Atchley as Jeff Norton, a self-made man, played the role in a sincere and manly fashion; John B. Whiteman made the character of Ralph Harding, the agnostic, quite disagreeable, as is called for by the character; Forrest W. Abbott as William Beveridge gave a good impersonation; Doris Wooldridge as Sheila Beveridge, his daughter, was very pleasing; Marion Chester as Mrs. Murphy gave an excellent comedy portrayal; Harry La Cour and Leona Hanson assisted with some good comedy work. "A Full House," week of Nov. 6.
W. S. PRATT.

"THE DEEP PURPLE" IN ST. JOSEPH

ST. JOSEPH, MO. (*Special*).—"The Deep Purple," by the Dubinsky Brothers Stock company, Oct. 29-Nov. 4, was one of the most effective productions this company has put on. The characters of the play were all ably taken, especially Frances Valley as Kate Fallen, Eva Craig as Doris Moore, Roy Hilliard as Gordon Laylock, and Ed. Dubinsky as William Lake. The stage settings this company are using for their productions are so much above the average that they deserve special praise and add greatly to the success of their plays. Business is increasing steadily. "Broadway Jones" is next.
JOHN A. DUNCAN, JR.

"THE ETERNAL MAGDALENE," SEATTLE

SEATTLE, WASH. (*Special*).—At the Orpheum the Wilkes Players appeared in a creditable presentation of "The Eternal Magdalene" Oct. 22-28, which drew houses averaging good business. Phoebe Hunt in the title role sustained the difficult part with skill and fidelity and received good support from Fanchon Everhart, Marguerite McNulty, Norman R. Feusier, William C. Walsh, Jack Sheehan, and others. Harold P. Burdick gave a faithful portrayal in the role of Rev. James Gleason. Same company in "The Trail of the Lonesome Pine," Oct. 22-28.
BENJAMIN F. MESSERVEY.

OMAHA'S SELECT PLAYERS

OMAHA, NEB. (*Special*).—The Williams Select Players at the Krug week Oct. 29, "Convict 666," with Tiny Leone and William K. Hack in the leads. Week Nov. 5, "The Girl and the Tenderfoot." This stock company is one of the best ever seen in Omaha. The members of the company are winning many friends. The productions are good. The work of Earle Ross is especially commendable in the heavies for its polish and interpretation of roles. Jack Robertson is one of the most popular members of the Krug company. He is very clever and has done everything from characters to broad comedy. His work is polished and shows possibilities for big things. His interpretation of the role of Eitel in "The Call of the Heart" was one of the best bits of acting Omaha has seen for a long while.
ESTHER P. NEWMAN.

"THE TRUTH" AT BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—The premiere performance of the newly formed Lyric Stock company, under the management of William H. Isham, opened Nov. 2 at the Lyric to a full house. The opening play, Grace George's former star attraction, "The Truth," was admirably done. Manager Isham, knowing Bridgeport's appreciation of high-class stock, realizes that the new company has "gotten across" just as successfully in its first week's run this Fall as the Cecil Spooner Stock company, which played to the S. R. O. sign all last season. "The Writing on the Wall," Nov. 6-11.

A complete story of the new company will appear in the next issue of THE MIRROR. The leading lady, Ethel Waldron, and leading man, David Herblin, have become very popular; also the ten remaining members of the cast.
MARY BAYLES HANCORT.

Moizene, Chicago.

BETTY BROWN,
With John Meehan Players, Spooner Theater.

Betty Brown was for two years ingenue leading woman in motion pictures with the Essanay Company. When Joseph Byron Totten left that organization he engaged Miss Brown to play leads in a series of special five-reel features to be produced at his studio near Westerly, R. I. Upon completion of her last picture she decided to forsake the silent drama for the speaking stage, and was immediately engaged to play ingenue roles with the Meehan Players, at the Spooner Theater, Bronx. New York City. Miss Brown is now with the Hathaway Players, Brockton, Mass., and is a "reel" stock favorite.

"TOO MANY COOKS" IN SPOKANE

SPOKANE, WASH. (*Special*).—Harry Leland, managing director of the American Players, presents a new player, Alice Kennedy, an ingenue, late of the Castle Square Stock company, Boston. Miss Kennedy has been with the Eastern organization for the last two years. It recently went on tour, making Miss Kennedy available for the Spokane company. Miss Kenendy made her debut Sunday, Nov. 5, in "Too Many Cooks." Her affiliation with the company is the result of negotiations covering several weeks and will strengthen the American Players, who have been without an ingenue since their organiation. All the present company will continue in the casts. The American Players are in their eighth week of financial and artistic success, under the able guidance of Harry J. Leland. Week Oct. 27, "Innocent," and in the face of great opposition Jane Urban in the title-role has scored one of the greatest successes ever made by a stock leading woman in Spokane. Ralph Cloninger, Ben Erway, Victor Gilliard, and Jack Fraser have run Miss Urban a close second in popular favor. Production was staged by Mr. Leland in a manner that has set a new standard of stock production. William Heater, the artist, contributes not a little towards the Oriental atmosphere with four beautiful sets.
ROBERT S. PHILLIPS.

DALLEY CO. IN KANSAS

HUTCHINSON, KANS. (*Special*). — Home. W. A. Loe, mgr.: The Ted Dalley Stock company in "The Man from Home" and "Across the Great Divide," week of Oct. 28, played to good houses each night and also matinees Wednesday and Saturday. The company in "The Blindness of Virtue" and "In the Bishop's Carriage" week of Nov. 4.
C. W. OSWALD.

BROADWAY PLAYS AT THE SPOONER

It is difficult to opinion the deficiency in patronage at the Spooner Theater, as the list of the Broadway Players, under John Meehan's direction, is very acceptable, and the play, "Potash and Perlmutter," presented week of Oct. 30, quite entertaining. Arthur S. Ross as Potash and Sam A. Menarry as Perlmutter, supported by Rose Mary King, an exceedingly capable leading woman, May McCabe as Mrs. Potash; Madeleine Moore, Dvan Borup, Thomas Tempest, David Leonard, Arthur Ritchie, Frank Hetterick, David Hewitt, remembered for his association with Keith's Bronx Stock company; Nan Bennett, Ruth E. Taylor, Stella Saunders, and Alice Brown contributing good work. Week of Nov. 6, "Within the Law."

"The Old Homestead" was the bill at the Elsmere, and the talented stock members gave a good account of themselves. "Broadway plays at Bronx prices" is the slogan here, and is being carried out in "The Eternal Magdalene" production and in the plays to follow.
IDA C. MALCOMSON.

"PAT AND THE GENII"

APPLETON, WIS. (*Special*).—The Nawn-Davis company, Oct. 26, 27, in one-act plays, "Pat and the Genii," by Edmund Day; "A Touch of Nature," by Tom Nawn; "A Busy Day," by Searle Allen, and "The Unexpected," by Edmund Day, were somewhat better than the ordinary run of plays here, but were only fairly attended, due to inclement weather. Tom Powell's Peerless Minstrels attracted good crowds matinee and night, Oct. 28. "September Morn," Oct. 29. William Moore, as Rudolph Plastin, in "A Spare Rib from the Butcher Shop of Life," was easily the hit.
GUSTAVE KISS.

"SEVEN KEYS" ETC., PATERSON, N. J.

PATERSON, N. J. (*Special*).—The Winifred St. Claire Stock company, at the Empire, continues to attract large audiences week of Oct. 31-Nov. 4, which goes to prove that Manager Sipe made no mistake in locating his clever company of players here. During the past five weeks the following plays have been presented in the order named: "On Trial," "Over Night," "Kick In," "The Misleading Lady," and "The Lie," which proved good vehicles for the exploitation of the different members' capabilities. Miss St. Clair has established herself as a prime favorite, and her appearance at almost every performance is the signal for hearty applause.

Her wardrobe is very extensive and her many gowns are much admired by the ladies. Robert Gleckler, the leading man, is also very popular which his good work merits. Week of Nov. 6-11, "Seven Keys to Baldpate," to be followed by other late releases of metropolitan successes of the same caliber. Each of the plays are well staged and show careful preparation under the direction of H. Percy Melden. The Elks' Club is the favorite resting place of the players, and they are warmly welcomed by the club members.
JOHN C. BUSH.

NEW STOCK IN MANCHESTER, N. H.

Manchester, N. H., is to have permanent stock. Edward Ornstein announces that he has secured through the Byron Chandler, Inc., agency one of the best stock companies formed this season, and that he will open at Manchester, where he contemplates playing permanent stock with all royalty bills. For the opening attraction he announces "A Pair of Sixes." The cast includes Carroll Daly, director, Harry Hollingsworth, Irene Daniel, William Blake, Carroll Arden, Francis Agnew, Richard Irving, Harry Huguenot, Frank DeCamp, Marie Reels, Babby Gale, John J. Doyle, and J. Platzer. Byron Chandler, Inc., have placed Frederick Hand with Miss Blanche Ring, to take the place of Harry Hollingsworth, who is closing to join the Ornstein company.

"CHARITY BALL," ST. PAUL

ST. PAUL, MINN. (*Special*).—An interesting revival of "The Charity Ball" was presented by the Shubert Stock company on the Shubert stage Oct. 29-Nov. 4. The production was an experiment on the part of Frank Priest, manager of the playhouse, and company, and it is his belief that the old plays do not draw quite as well as the more modern ones. The cast: John Van Buren, John Warner; Dick Van Buren, J. W. Cowell; Judge Knox, Kenneth Bradshaw; Alec Robinson, Cecil Lyndon; Franklyn Cruger, Guy Durrell; Ann Cruger, Elsie Esmond; Phyllis Lee, Leonora von Ottinger; Mrs. De Peyster, Florence Coventry; Mrs. Van Buren, Phyllis Robinson; Bess Van Buren, Constance Robinson; Cain, Mildred Poech; Mr. Betts, William Levis; Mr. Creighton, Fraser Tarbutt. "Excuse Me," 5-11; "Potash and Perlmutter," 12-18.
JOSEPH J. PFISTER.

"DOWN ON THE FARM," PITTSBURGH

PITTSBURGH (*Special*).—"Down on the Farm" was the offering of the Marguerite Bryant Players at the Empire, week Oct. 30. The piece is pure, unadulterated melodrama, but was well done by the Bryant Players. Marguerite Bryant in the role of the waif was seen to advantage, especially so in the emotional instances. Ralph Sprague was cast as the farmer's son, and did good work. Mrs. Ed. McHugh was ably cast as Cynthia. William J. Florence, Charles Kramer, and other members of the cast were adequate. "The Girl from out Yonder" followed.
D. JAY FACKINER.

"BABY MINE" IN BROOKLYN

"Baby Mine" scored many laughs at the Fifth Ave. Theater, Brooklyn, week Oct. 31-Nov. 4, and was very creditably acted. Gus Forbes and Miss Irene Summerly as the man and wife added laurels to their career by excellent work, while Anthony Blair, Frances Young and Henry Crosby also added a good share in making the performance a success.
R. J. MERKLINGER.

WHO, WHERE, WHAT IN STOCK

The Shubert Stock in "Rebecca of Sunnybrook Farm" week of Oct. 30-Nov. 4, in Milwaukee. Isabelle Randolph, Harry Minturn, and Adam Todd played leads.

The Wadsworth Stock company of New York City opened at the New Park Theater, Manchester, N. H., Nov. 6. Byron Chandler is manager of the company.

Miss Leona Powers, who has been playing leads in Elmira with the Mozart Players, has been reclaimed by her former manager. Miss Powers is leaving a host of admiring friends. She opens in Malden, Mass., with the Temple Players, Nov. 13.

Jack W. Lewis, Lillian Foster, and Mona Kinsley have severed with stock in Kansas City and returned to New York for other engagements.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. **No questions answered by mail or telephone.**]

K. C., Canada.—Bertram Harrison staged "His Bridal Night," which Al H. Woods produced.

HENRY LEAR, Philadelphia.—Laura Hope Crews is at present appearing with Sir Herbert Tree.

C. A. L., Detroit.—Bertha Mann is now appearing in "Justice," which can be located in the Dates Ahead column.

S. S. G., New York.—Walter P. Richardson is no longer with the stock at Scranton, Pa. Watch the stock page for information concerning him.

L. M. W., Detroit.—At the Gaiety Theater, New York, in August, 1912, Douglas Fairbanks played Travers Gladwyn in "Officer 666." He did not appear in "Seven Keys to Baldpate."

G. M. C., Cleveland.—Until recently Vaughan Glaser presented "The Other Woman" on the International Circuit. We do not know whether this attraction will again be included on the circuit, but if we receive dates for it you will find them in the Dates Ahead list.

R. R. A.—Violet Heming created the role of Rebecca in "Rebecca of Sunnybrook Farm" during its first performances, but when the play reached Boston Edith Taliaferro was in the title role, and she remained in that part during its engagement in New York. The first New York production was at the Republic Theater on Oct. 3, 1910.

H. H. G.—Conway Tearle was born in New York. He was leading man with Ellen Terry, Grace George, Ethel Barrymore, Viola Allen, and Billie Burke. Some of the plays he has appeared in are: "The Toast of the Town," "A Marriage of Reason," "The Evangelist," "Sins of Society," "Cameo Kirby," "Mid-Channel," "Suzanne," "Ben Hur," "Elevating a Husband," "The Smouldering Flame," "The Truth," "The Hawk," "The Liars," "The New York Idea," "Major Barbara," and "The Earth." (2) Write to White's, Ira L. Hill, Campbell Studios, or any other well-known photographer for a photograph.

F. A. S., Chicago.—The revival of "Secret Service" was made at the Empire Theater, New York, on Dec. 19, 1910, with the following cast: William Riley Hatch, Marie Wainright, Louise Rutter, Albert Parker, Josephine Brown, William Gillette, Clifford Bruce, J. E. Miltern, Margaret Greene, Marion Abbott, Charles H. Bradshaw, George B. Hubbard, A. Romaine Callender, Frederick Wallace, Gerald Lane, E. H. Grant, Griffith Evans, Thomas Bligh, H. A. Morey, Stewart Robbins, George Edwards, Frank Andrews, John Harris, Philip Sanford, W. S. David, Edward Lindsley, John Monohan, Edward Clinton, and Richard Markwell.

MARRIED

Harrison Green and Verna Mercereau of the "Brides of the Desert" company, playing Pantages time, were recently married in San Francisco, Cal.

DIED

Lee Harrison, aged 50 years, who was associated for years with the productions of the Rogers Brothers and Weber and Fields, died at Greenwich, Conn., Oct. 29. His death was caused by apoplexy. At the time of his death he was managing the road tour of "The Eternal Magdalene." He was a member of the Friars and the Elks. In New York, Mr. Harrison was a member of the company playing at the old Casino Theater in which David Warfield portrayed Jewish characters for the first time. Later he appeared with Mr. Warfield in a series of reviews at the Casino, which included "A Merry Whirl" and "1492." In 1895 Mr. Harrison played with Weber and Fields and subsequently was a member of Klaw and Erlanger companies. He played with Rogers Brothers in dialect roles and appeared in vaudeville with Barney Bernard. Last season Mr. Harrison toured Australia in musical reviews. He returned to this country last June, but did not return to the stage as an actor.

G. C. Criddle, who had built and managed theaters, died in Bridgeport, Conn., Nov. 1. Mr. Criddle was doing newspaper work in New Haven in 1905, when he became manager of the Poli Theater there. He later managed theaters in Bridgeport, Springfield, and Worcester. While in Worcester he superintended the building of two theaters, and later managed them successfully. He had been in poor health for three years prior to his death.

Silas Gamaliel Pratt, a concert pianist and composer, died in Pittsburgh after a short illness, Oct. 31. He was in his seventieth year. He was the author of the Centennial Anniversary overture, dedicated to Gen. U. S. Grant. He organized and directed the Chicago grand opera festival. Afterwards he became a resident of New York.

May Adams, of Kelly and Adams of the "Tango Shoes" act, died Oct. 28, after a short illness. She is survived by her husband and a daughter and son, Estelle X. and Walter S. Wills.

Joseph C. Criddle, aged 57 years, former manager of Poli's theaters in New Haven, Worcester, Springfield, and Bridgeport, died suddenly Nov. 1 at his home, 183 Jones Avenue, Bridgeport, Conn. Surviving him are his wife and a small daughter.

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Rol Cooper Megrue's Sparkling Comedy.
"SMARTEST PLAY OF THE SEASON"

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WINCHELL SMITH and JOHN L. GOLDEN present the season's success
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FULTON Bway & 46th St., Eves., at 8.30. Matinees Wednesdays & Saturdays at 2.30.
ARMS AND THE GIRL

LYCEUM Theatre, 45th St., near Broadway. Evgs., 8.20. Mats., Wed. & Sat., 2.20.
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NEW YORK THEATERS

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REPORTS FROM MIRROR CORRESPONDENTS

PLAY PIRATES ARE AT LARGE

Midwest Managers are on Their Path—What Was Seen in the Chicago Theaters—Raft of Personal Gossip

CHICAGO, ILL., Nov. 9 (*Special*).—The Midwest Theatrical Managers' Association bulletin for October reports business as "wonderfully good" and cites many instances of prosperity among Chicago producers. It is pointed out that the business in the one-night stands is much better than the most enthusiastic dared to hope for and that the International circuit houses west are doing a business which makes Chicago ventures money-makers. "Much to be thankful for" is the way conditions are summed up. That organization is putting up a strong fight against piracy and while much has been accomplished there is action of the condemned sort in surprising places. The bulletin does not hesitate to name offenders and says in this connection:

"Now a word regarding piracy: Since the last bulletin was issued, we have received a number of letters from managers suspected of this practice. In some instances they have stated that the report was incorrect in so far as it pertained to them, in other instances they have frankly stated that they have been more or less guilty in the past but that the practice would be eliminated in the future. The association has appointed some half dozen representatives to investigate companies suspected of piracy. And we again wish to go on record as stating that this association will do all in its power to entirely eradicate pirating managers from the Midwest.

Lee Harrison, whose death occurred at Stamford, Conn., was buried in Chicago last Thursday. The pallbearers were Leo Straus, of Straus Brothers Company, Joseph Beifield, proprietor of the Hotel Sherman, Harry J. Ridings, manager of Cohan's Grand and president of the Chicago Theater Managers' Association, Cecil Lean, starring at the Chicago Theater in "The Blue Paradise," E. N. Allen, former warden of the state penitentiary at Joliet and Frank J. Hogan, attorney.

Adolph Kappel, a German actor, committed suicide in Chicago, Oct. 29, aged 79 years. He toured in Germany from 1870 till 1880 at the head of his own company. For ten years previous he was with the Pabst Theater company in Milwaukee. From 1880 till 1890 he played on Ayeum circuits. Since then his dramatic work has been confined to entertainments and benefits.

The Dearborn Producing company, of which George Klimt is president and general manager and Sam Greenberg, vice-president and treasurer, has taken offices at 1212 Masonic Temple building. C. Jay Smith is booking the one-night stand show of "The Millionaire's Son and the Shop Girl" which is to be launched in addition to the company now on the International circuit. The company also plans another play by W. C. Herman, author of "The Millionaire's Son and the Shop Girl."

Bayle Woolfolk's newest tabloid, called "The Girl Worth While," is a big hit. It has been given contracts for Association time and is now playing Butterfield houses. Isaac Chappell and Jack Glover have signed with E. F. Churchill's "The Movie Kids." Frank Jones has replaced H. Olen Downing with "The Six Little Wives." Nat Phillips recently spent a few days with "The Four Husbands," making a few changes in the company. "The Sunnyside of Broadway" reopens as a tabloid Nov. 26.

Mrs. George Sailsbury (Quen Delaney) and Tommy Kruger were placed with a production of "Charley's Aunt" which is to tour Canada under the direction of the United Producing company, by O. H. Johnstone, of the American agency. Kruger's name sounds too Germanish for Canada at this time so he will travel under another cognomen. "Charley's Aunt" is put out by the same company which is starring Dorothy LaVern in "Pop o' My Heart." The latter company has met with such big success in western Canada that a tour is being booked for the show which will take them to eastern Canada.

"The Princess Pat" will make a tour to the Pacific coast following the engagement at the Garrick. Denver, Salt Lake City, San Francisco, Los Angeles, Portland, Seattle and intermediate towns will be visited. The company will get back to New York about the first of next April.

Three prima donnas are alternating in the leading part of "Alone at Last" at the Illinois—Miriam Folzer, Stella Norelle, and Mabel Weeks.

The Shuberts are to send "For the Love of Mike" to the Chicago Theater following the engagement of "The Blue Paradise."

Al Jolson in "Robinson Crusoe, Jr." opens at the Garrick Christmas night and will be followed by "The Passing Show" which is expected to continue until summer when "The Show of Wonders" will come here from the Winter Garden in New York.

Tom Nawn and Hal Davis have a one-night stand show in Wisconsin. It is not doing very well. P. S. Mattox resigned as advance representative and was succeeded by H. H. Whittier.

Mayme Gardner put out a show called "The Girl and the Tramp," which opened this week for a one-night stand tour.

Robert Gentra was placed with "Hello, Paris" at the Gayety at Milwaukee, Wis., last week by A. Milo Bennett, the Chicago agent.

Janet Allyn who recently made the front pages of the daily papers through an effort to commit suicide on a main thoroughfare, is going into vaudeville with a sketch written by Ralph T. Kettering.

Rehearsals started this week for "The End of a Perfect Day," which is being put out by Gaskell & MacVitty.

"The Golden Lily" did not get out after rehearsing eight weeks. The music of the show is highly praised by those who investigated with a view of financing the affair. Some enthusiasts go so far as to compare it with that of "Madame Sherry" or even "The Prince of Pilsen."

"The Girl He Couldn't Buy" which opened Oct. 8 and made for Texas has cancelled its time in that state and turned about making for Kentucky and Tennessee.

The National Producing company opened "Little Peggy O'Moore" at Waukesha, Wis., Nov. 12, opened a company of this name at Benton Harbor, Mich., Oct. 29, starts "The Vampire's Daughter" on the International circuit at Milwaukee, Wis., Nov. 12 and is to send a "Henpecked Henry" to western one-night stands.

W. P. Canfield who has been in picture work for three or four seasons on the coast, replaces J. H. Elliott in "Broadway After Dark" (International circuit show) at Baltimore Md., next week and Minnie Louise Ferguson replaces Mrs. Elliott with that company.

Raymond and Tess Temple were placed with the Sherman Kelly stock company by the American theatrical agency to do specialties.

Wilson R. Todd ran into Chicago Thursday of last week from Marion, Ind., and engaged Milo Denny for scenic artist and Mr. and Mrs. W. B. Southerland for parts through O. H. Johnstone.

Goldie Gorrell and Jack Goodwin have joined Homer Nestell's Players which open at Springfield, Mo., next week for an indefinite engagement.

Lynn Osborne has been engaged for character leads in "The Vampire's Daughter."

Dorothy LaVern was caught in the failure of the Worthington Savings Bank at Chicago a few years ago and came to forget the matter entirely until handed a surprise recently when informed that the bank would pay out dollar for dollar.

Howard K. Race opens a stock company at Freeport, Ill., Nov. 13 for which Henry Gurvey, Edith Delle, Pearl Kinkaid and George Sheldon were secured by the American agency.

Vaudeville managers, identified with the Western Vaudeville Managers' Association, seem to have adopted a policy by which the "liquidated damages" clause in contracts will be enforced where acts refuse to do extra shows on Sunday or to appear because the position on the bill does not please them. Billy Swede Hall refused to work a fourth show at South Chicago, recently and Norwood & Hall refused to appear second at the American. Allardt Brothers pushed one case and Finn & Heiman the other.

Helen Wohlford, who recently obtained some publicity through bringing a suit for $25,000 damages against a Detroit business man who married another woman, has been booked in vaudeville by Lee Kraus and is playing Des Moines, Iowa, this week, after which she appears at the Empress in Chicago and at Detroit, Mich.

Plays of the week:

Cohan's Grand: Leo Ditrichstein in "The Great Lover" continues to be the most popular attraction in town.

Blackstone: Margaret Anglin in "Caroline"; second week.

Chicago: "The Blue Paradise" with Cecil Lean continues to good business. It will be followed by "For the Love of Mike."

Garrick: "The Princess Pat" still holds forth. Winter Garden shows will fill the time from Xmas birth on. Al. Jolson comes Xmas with "The Passing Show" and "The Wonder Show" following.

Illinois: "Alone at Last" is drawing considerable business.

Princess: Emily Stevens in "The Unchastened Woman" had her engagement extended.

Olympic: "Common Clay" still attracts good business.

Powers: John Barrymore in "Justice" is in its last week. "The Boomerang" opens next week.

Cort: "Fair and Warmer" still keeping crowds laughing.

Studebaker: "20,000 Leagues Under the Sea" (pictures).

Colonial: "The Birth of a Nation" (pictures).

National: "The Heart of Dixie."

Imperial: "My Aunt from Utah."

A baby boy is born to Winona Winter (Mrs. Lloyd Simpson).

Emily Stevens' engagement at the Princess terminates Nov. 11.

Joe Bernard and Hazel Harrington were united in marriage at Springfield, Ohio, Oct. 27, and jumped from that city to Duluth, Minn., to open on the Orpheum circuit, stopping for a few hours in Chicago, where they received the congratulations of their friends.

J. C. Matthews, booking manager of the Pantages circuit, was at Minneapolis, Minn., last Sunday for the opening of the new Pantages theater. Alexander Pantages came on for the opening and is now in Chicago. He may visit New York City before returning to Seattle, Wash.

E. E. MEREDITH.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Eva Tanguay demanded $5000 from William Morris before she would go on with the play Oct. 28, at the Cort Theater and upon the refusal she refused and the show closed. She claims that she lent Mr. Morris $1500 at Fort Wayne and Denver to run the company. Her act closed the Cort for the week. The critics did not speak flatteringly of the star and audiences were cold and the box office receipts were discouraging.

Edmund Rosener for thirty years leader at the Orpheum died Oct. 28 at St. Francis Hospital, the result of an operation. He was buried Oct. 31 and Morris Meyerfeld, president and F. B. Henderson, western manager, and Hugo Hertz, house manager, were pallbearers. He was 64 years of age and leaves a wife and daughter.

"Show Shop" was produced at the Standford University by the students Nov. 5. Godowsky the great pianist gave a concert at the Scottish Rite Hall. Alfred Hertz, the great leader of the Symphony Concerts has already thrilled the music lovers. At the Court, 29, a concert.

"Intolerance" will run two weeks more at the Columbia. The house is full at every performance. "The Cub" was offered at the Alcazar, 20. Eva Lang and John Halliday in the stellar roles.

The Orpheum has "The Bride Shop" and "The Recoil" as headliners. Ernest Ball, composer of "Mother Machree," Maud Lambert, Ed Geralds, and holdovers make up a good entertainment.

The Empress and Pantages go on in the even tenor of their way with good bills and full houses.

A. T. BARNETT.

OMAHA

OMAHA, NEB. (*Special*).—The headliner at the Orpheum week Oct. 29 is Ruth St. Denis. Ted Shawn and the Denishawn Dancers. The other acts are Oliver and Olp, Lydell and Higgens, Cooper and Smith, Betty Bond, Arco Bros., and Edward Marshall. "Experience" at the Boyd, Nov. 1-2-3.

ESTHER P. NEWMAN.

PHILADELPHIA

PHILADELPHIA (*Special*).—There are three important changes at the local theaters this week, Nov. 6. "The Passing Show of 1916," with the entire Winter Garden Co. headed by the popular Ed Wynn, opened at the Lyric competing with the Follies, the other "girl" show in town which is at the Forrest. For several seasons there was a sort of gentlemen's agreement between the Shubert and Nixon and Zimmerman interests not to run competing shows when it could possibly be avoided, so many are surprised that these two shows, so much alike, should both be in Phila. at the same time.

The most important offering, however, is at the Little Theater, where the season was inaugurated by the Washington Square Players in a series of one act plays.

At the Garrick, Jane Cowl in "Common Clay" closed her local engagement and the current attraction is "Potash and Perlmutter" in Society which appeared in New York last season. The present co. is headed by Barney Bernard. During Miss Cowl's engagement here the play did not play to as crowded houses as was expected, which in a measure can be attributed to the fact that the play is distinctly one of sex, and overdraws one of the seamy sides of life to such a degree that in spite of Miss Cowl's wonderful acting, it leaves an unpleasant recollection when the curtain goes down.

The gems of the season so far have been at the Broad. When Marie Tempest played there a few weeks ago in a new play by Cyril Harcourt the general comment was that it was one of the best acted and most pleasant plays seen here for some time. But this is mild to the favorable expressions being made about our native actor, Otis Skinner, now appearing in "Mister Antonio," written by Booth Tarkington and produced under the Frohman management. When it was remembered that this play opened in New York and was sent on the road sooner than was anticipated, it was thought that something must be wrong, but now that Philadelphians have seen Mr. Skinner's play, watched his masterful acting, listened to his beautiful diction for four acts, the consensus of opinion is that for once the New York audiences were wrong. Mr. Skinner is playing to very big houses and "Mister Antonio" will go down as one of the best plays here this season.

The great publicity stuff of Morris Gest evidently had the desired result, for "Experience" is here for three weeks more at the Adelphi. The Follies are measuring up to expectations and are playing to big houses at the Forrest.

The poor movies came in for another official panning last week by one of the "uplift" citizens, who by the way is indebted to "the dog he kicks" for a salary—no other than the secretary of the Censor Board, Dr. Ellis Paxson Oberholtzer. Speaking at the Civic Club a few nights ago he said that fully a third of all pictures brought before the board are immoral in some respect, and frequent cuts are necessary to protect the cultural-standing of the audiences. More inspectors are needed in order that the sense of decency of the movie goers is not dulled.

J. SOLIS-COHEN, JR.

LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*). — The Cohan success, "Hit-the-Trail-Holiday," on its first visit to Louisville proved a big success at Macauley's Theater, Oct. 30-Nov. 1. It was presented by a well-balanced company and handsomely staged. The attraction for the concluding nights of the week was Neil O'Brien's Minstrels with Eddie Ross featured. Hammerstein's "Katinka" is Nov. 9-11.

At Keith's Vaudeville House, week 29, a bill of even excellence was provided, embracing Hufford & Chain, Moran & Wiser and Dunedin Duo, Henry Keane and Dorothy Mortimer with the Four Marx Bros., has the headline attraction. Business very good.

The Gayety had a rollicking musical comedy 30-4, styled "Step Lively." There was a chorus of attractive girls, bright costumes and catchy music. Hal Johnson, the principal comedian, made a distinct individual hit.

The picture-houses week closing 4, had unusually strong drawing cards in "Romeo and Juliet," "The Fall of a Nation," and Nance O'Neil in "The Iron Woman."

The lovers of burlesque had occasion to be pleased with the Buckingham's offering week commencing 30 with "The Pacemakers." Two lively burlettas were offered, "Running to Form" and "In the Stretch." A special feature was LaBergere in an unusually good posing act.

Much interest is being shown in the Fine Arts Series of entertainments to be given at Macauley's during the season 1916-17, which is promoted by Ora B. Talbott. The opening attraction of the series will be Sir Rabindranath Tagore, who will have the subject of his discussion "The reading of his works."

Presley L. Hamilton, Treasurer of Macauleys and for many years identified with the play houses at Louisville, and in the box office at the Jockey Club Park, is confined to his home with a serious illness. There is no more popular man in public life in Louisville than Pres Hamilton.

A report has been made by the two building experts who visited a number of eastern cities to secure ideas for the new auditorium to be erected here. In the report made of the trip it is shown that they met representatives of the Keith and Shubert interests in the east, and also saw a representative of Prof. Sabin of Harvard, who is an authority on acoustics. It will be seen that those having the erection of the new building in charge are leaving no means untried whereby the new edifice will be a success in every particular.

CHARLES D. CLARKE.

HUNTINGTON, IND.

HUNTINGTON, IND. (*Special*).—Joe Weber's musical comedy, "The Only Girl," was the attraction at the Huntington Oct. 27. The company includes Emmanuel Turner, Ernest Torrence, Alfred Fisher, Laura Arnold and Miriam Carson. They pleased a large audience. Miss Carson as Patsy, Mr. Torrence as Hunkie and Emmanuel Turner as Kim were particularly popular, receiving much applause. Wm. H. Clunes' picture, "Romona," a story of early California and the Mission Indians, showed to two well filled houses at the Huntington, 23-24. The Empress and Princess are doing splendid business with Lasky and Blue Bird pictures.

ISIDORE L. MARX.

BALTIMORE

BALTIMORE, MD. (*Special*).—Every once in a while a production comes to hand that is so unusually well balanced in all its various phases as to be well nigh perfect. Then indeed there is cause for rejoicing, a case in point being Silvio Hein's production of Shakespeare's "Merry Wives of Windsor," which has just concluded an engagement at the Academy. Rarely do we find such a happy blending of the combinations which contribute to make this special performance one long to be cherished. The Falstaff of Mr. Wise is the sort of creation which we are wont to remember in the years to come.

There is only one May Irwin, would indeed there were more, expresses the sentiment most of us felt after watching her at Ford's last week in "33 Washington Square." She has a good supporting cast, and works like a Trojan; the audiences respond to her every line.

Any keen observer of things theatrical would have predicted in advance, just such an audience which filled Ford's on Monday night to get its first glimpse of "Common Clay" by Cleaves Kinkaid. The best part of it is that they were not disappointed in their anticipations. "Common Clay" is rattling good meat and bread melodrama, human, intense, gripping, well constructed, and with the proverbial happy ending, which in this case seems logical. But overshadowing the merits of the play, is the fact that Jane Cowl is really with us on this occasion.

Her performance of Jane Clay will remain one of the vivid memories for many seasons. Orme Caldera is to be credited with a splendid performance, as it possessed both virility and naturalness. Mr. Woods as usual has provided a splendid cast, which plays with good effect. The play was a huge success. "Hit-The-Trail-Holliday," another Wood's production, at the Academy week Nov. 13.

"His Bridal Night" which introduces those delightful girls, Rosniak and Yansci Dolly to the legitimate stage, is a highly seasoned farce bordering on the risque, but discreet enough to be delightfully smart and extremely clever. Lawrence Rising and Margaret Mayo have provided a farce comedy which exactly suits the Dolly Sisters. Although offering opportunity to the Dolly Twins, it gives us another chance to become further acquainted with that exceptionally gifted and charming actress, Lucille Watson, whom we see all too seldom. John Westley also lends considerable aid in making the farce such excellent entertainment. Montgomery and Stone in "Chin-Chin," week Nov. 13.

Tempest and Sunshine reunited were indeed a welcome addition to the Keith house last week, and proved conclusively their drawing power as a sister act. The playlet, "The Age of Reason," which was a feature of the Washington Square Players last season, received unjustified criticism, which was leveled chiefly at the Tobin children. The audiences seemed to like it, so it didn't matter much what the critics thought.

Nat C. Goodwin, who has long been absent from the local stage, is scheduled for the headliner at the Keith house during the current week, and Chic Sales who generally pays a couple of visits during the season, shares honor with Goodwin.

The Vagabond Players, an amateur organization composed of local talent, began their season at their own playhouse in W. Center street, Nov. 2, presenting three one-act plays, "Rutland," "The Artist" and "The Merry Death."

Silvio Hein spent most of the week with us supervising his production of "The Merry Wives of Windsor." He will shortly revive "Peace and Quiet" which was tried out in Washington last spring and Max Figman will be featured in the leading role.

The Boston Symphony Orchestra opened its series of concerts in Baltimore at the Lyric Nov. 1. Their symphony was the "Eroica" of Beethoven instead of Schumann Rheinish. Dr. Muck gave a very inspired reading of this work. The delightfully droll and wonderfully scored Till Eulenspiegel's Merry Pranks by Strauss was a splendid contrast to the Beethoven number. The orchestra played with real brilliancy. Kreisler received a tremendous ovation at the hands of the audience which crowded the auditorium to overflow. He played the new Schelling Concerto, which made a decidedly favorable impression. He will make another appearance in Baltimore Nov. 14, when he will give a recital at the Lyric under fashionable auspices, and during the same week the Diaghileff Russian Ballet will spend two nights at the same house, when they make their local debut.

Thomas H. Ince's remarkable film "Civilization" will shortly be seen in Baltimore at one of the local theaters, as soon as arrangements can be made with the management.

I. B. KAHN.

SYRACUSE, N. Y.

SYRACUSE, N. Y. (*Special*).—The incongruity of love in an undertaker's establishment is amply displayed in "Zack," which was played here Oct. 30 with Richard Bennett in the title role. Inconsistency appears also when a beautiful young lady passes directly over the head of a fine, good-looking young man to fall in love with an unkempt simpleton. Marie Leonard and Mr. Bennett make the most of their parts.

Sarah Bernhardt played at one performance Nov. 1 to a very good house and the long applause which greeted her throughout showed her many friends and admirers in this city. Her presentation of the death of "Cleopatra," the trial scene from "Joan of Arc" and the death scene from "Camille" were admirably given, with the Bernhardt spirit. M. Angelo, Meeers. Denenbourg, Fairers and Mme. Mea took their parts most credibly.

The Boston National Grand Opera returned here 2, to render "Tosca." The house which witnessed this remarkable production was a black eye for Syracuse where it is supposed dwells a love of high class music and art. Zenatello, recognized as one of the world's two great tenors, Luisa Villini, Lazzari and Bakiaeff are a quartette hard to beat and a quartette the opera was exceptionally sung and drew great applause time after time from the few assembled. The Russian Ballet in Bal Masque was well presented. Robert Morsanoni conducted his orchestra of thirty odd pieces in a remarkable manner.

Wieting: Robert Edeson in "His Brother's Keeper" at the Wieting, 26-27-28 played to fair houses.

Bastable: "Some Show" with Edmond Hayes in the lead drew S. R. O. houses at the Bastable in what is claimed to be one of the best burlesque shows that has appeared in this city in some time.

FRANCIS J. NORTON.

(*Continued on page 15.*)

ACTORS PLAY FOR CRIPPLES

Tree, Tempest, Mrs. Fiske, Laura Hope Crews and Others for Boston Paralysis Victims—Arliss Drops "Paganini"

BOSTON (*Special*).—Under the auspices of The Militia of Mercy, of which Mrs. John Hays Hammond is president, and with Lawrence McCarty as director, a benefit performance was given at the Boston Opera House on the afternoon of Nov. 3. Sir Herbert Tree and his company gave Scene 2, Act III, from "King Henry VIII;" Edith Wynne Matthison recited a group of pieces; "Her Soldier Boy" was represented by Clifton Crawford, by Margaret Romaine, who sang "Cour de la Reine," from Manon, and by John Charles Thomas, who sang the prologue to "Pagliacci;" Ernest Truex and Alice Dovey sang "Babes in the Woods;" the sextette from "Lucia" represented the Aborn company; Lydia Lindgren sang Swedish folk songs; Mary Ryan and her company gave the third act of "The House of Glass"; Mary Young recited; Donald Brian sang a group of songs by Daniel J. Sullivan, who was at the piano; Marie Tempest, Graham Browne, Algernon Grieg and Kerin de Becker acted a one-act play by Mr. Brown, "A Piece of Impertinence"—an imaginary sequel to "A Lady's Name"; Maria Paporello danced; Miss Ray Ball sang; Oscar Shaw, Julia Mills and the "Very Good Eddie" girls gave part of that piece; the Keith bill was represented by Lockett and Waldron, and the Orpheum by Willie James and the Exposition Jubilee Four. The proceeds, which were large, and which were augmented by subscriptions, went to the relief of Boston children crippled by infantile paralysis.

Boston is maintaining to the full its well earned reputation for comparative indifference to the finer things of the theater. Three pieces that might well come within that category are now on view here. "The Merry Wives of Windsor," in Sir Herbert Tree's spirited and excellent revival at the Hollis; Marie Tempest in "Lady's Name" at the Plymouth, and Mrs. Fiske in "Erstwhile Susan" at the Tremont. All three are playing to far scantier audiences than they deserve, and all three will end their Boston engagement this week, one, at least, (Mrs. Fiske) unexpectedly soon. The houses at the Plymouth to see Marie Tempest hold each night a liberal sprinkling of the middle-aged people whom experience of Miss Tempest's delightful art always brings to see her, but the audiences are wonderfully lacking in the younger generation, and the balconies are almost empty—all this despite the delightful presentation of a play that for all its delicacy of touch ought to be popular with all classes of theatergoers.

Playing Mrs. Page for the first time, Laura Hope Crews, now in Sir Herbert Tree's support, has shown herself more than equal to the task.

The other current bills: Wilbur, "Very Good Eddie"; Park Square, "The House of Glass"; Colonial, "Sybil"; Majestic (Nov. 6) Anna Held in "Follow Me"; Shubert (Nov. 6) Al Jolson in "Robinson Crusoe, Jr."; Copley, Jewett Players in "Sweet Lavender"; Castle Square, "The Daughter of Mother Machree," and, at the Boston Opera House, for a single week, the Ballet Russe.

Next week sees a violent wrenching of about all the arrangements at the theater and a busy time for the reviewers. Bernhardt comes to the Hollis, "The Cinderella Man" to the Wilbur, "Very Good Eddie" moves to the Plymouth, George Arliss replaces the prematurely departing Mrs. Fiske at the Tremont (Mr. Arliss has dropped "Paganini" for "The Professor's Love Story"), and "Hip Hip Hooray" inaugurates the new policy at the Opera House.

The mayor's ruling not to allow the theatres to remain all night on Election night was changed when Mr. Curley had brought to bear on him the mighty force of precedent. Fitzgerald, it seems, allowed the thing four years ago. Probably only one theatre—Keith's—outside the picture houses, is to take advantage of the opportunity to run two shows on Tuesday night.

On Nov. 1 1869, Ada Gilman made her debut with the old Boston Museum stock company. The forty-seventh anniversary of that occasion was observed at the Park Square, where Miss Gilman is playing so amusingly the landlady in "The House of Glass."

Not long ago some ill-advised person wrote to one of the papers condemning the men of the Jewett Players—they are all English—for avoiding service in the fighting forces. The men concerned, Lionel Glenister, Leon Gordon, Fred Permain, Leonard Craske, Leonard Gray, Cameron Matthews and Arthur Dennis, thought it well to reply, and have made it clear that each of them has volunteered and been rejected.

FORREST IZARD.

KANSAS CITY

KANSAS CITY, MO. (*Special*).—Shubert (J. B. Fitzpatrick, Mgr.): Mitzi in "Pom-Pom," week Oct. 29, was a genuine treat of music and fun. The comedy is far above the average, and its production faultless. The captivating star is supported by the inimitable droll comedian, Tom McNaughton and, though both have scored successes here before, have never appeared to better advantage than in their present vehicle. The attraction drew large and appreciative audiences. "The Mission Play," week Nov. 1.

Orpheum (M. Lehman, Mgr.): Harry Holman and Company presented in "Adam Killjoy" one of the best sketches seen here this season, it containing only the cleverest of lines. Charles King and Elizabeth Brice in bits of musical comedy headlined Oct. 26, but the mimicry of Violet Dale entitled her to headline honors. Other good acts offered were: The Sharrocks in telepathy, Cecil Fakes, violinist, with William Conway at the piano and the Kennedys in a dancing act that would have been a sensation earlier in the Dance Age. Capacity houses. Fay Templeton followed week 30-Nov. 4.

Globe (Cyrus Jacobs, Mgr.): The Globe offered two unusual headliners, 29, in the Royal Italian Sextette, in opera selections and in Floyd Mack and May Bell, a comedy singing, talking and dancing team fresh from the Antipodes. The Four Valdares in a bicycle novelty, Billy Joy, comedienne; Scamp and Scamp in a comedy bar act and Melvin and Gates as the "Baseball Bugs" completed the bill. Good business.

Pantages' Empress (W. J. Timmons, Mgr.): "Brides of the Desert," a remarkable interpretive dancing sketch, topped the bill 29, Princess Athena and Verna Mercereau being featured. Other acts were the Models De Luxe in beautiful art poses, Alexandria in a xyliophone act, Green and Parker in polite comedy, Blondell and Perry in a clever skit entitled "The Lost Boy," and Cameron and O'Connor as apostles of good cheer. The entire program was enjoyed by capacity houses.

Garden (W. H. Quigley, Mgr.): "A Little Girl in a Big City," seen here before, returned 29 and pleased good houses. Florence Davenport played the girl and heads a very capable company. Thurston followed.

Grand (Elliott & Moore, Mgrs.): Tabloid musical comedy of the denatured burlesque order is continuing to do well. The show is good, the lines and songs all clean. "The Sultan's Brides" was the skit, followed by vaudeville which included Margaret Howard, Davis & Davis, and the Princess Magella. Phil Hart and Margaret Howard are playing leading parts with the company.

Century (Jos. Donegan, Mgr.): Charles Robinson, with the Parisian Flirts, presented a very clever burlesque, "The Midnight Sloopers," week 29. The show was well staged and costumed and the chorus above the average. Business fair to good. "The Tourists" followed.

Gayety (Geo. Donegan, Mgr.): Jack Conway a comedian of worth, played the stellar part in the musical comedy offered by the Liberty Girls week 29, and his high class comedy kept the crowds in an uproar. The show carries a stunning chorus, and in addition to Conway features Arthur Mayer, Barry Belton and Edna Joerns. The Golden Creek Company week 30-Nov. 4.

The management of the Convention Hall, which is one of the largest auditoriums in the country, has under consideration the proposition of converting the arena floor into an indoor ice skating rink. The plan, however, will not interfere with other bookings of the house as a part of the new Hippodrome Circuit. "Hip, Hip, Hooray" will be seen here shortly.

J. R. MCCLEERY.

HUTCHINSON, KAN.

HUTCHINSON, KAN. (*Special*).—Convention Hall: Lyman Howe Moving Pictures, Oct. 27, and "Martha," Oct. 28 to good house. "Rebecca of Sunnybrook Farm," Nov. 3.

C. W. OSWALD.

PITTSBURGH

PITTSBURGH (*Special*).—"The Boomerang" proved a big drawing card at the Nixon, week Oct. 30. Much favorable comment had been heard here regarding this piece long before it was sent on tour, and it fulfilled expectations—"and then some." Practically the entire New York cast was in evidence. The Cohan Revue 1916, Nov. 6-11.

The Alvin had "The Passing Show of 1916," Oct. 30-Nov. 4. S. R. O. was in evidence all week, and incidentally, this is the case during all engagements here of the Winter Garden company. It would seem as though Pittsburgh should be given an engagement of these offerings of more than one week. "Katinka," Nov. 6-11.

"How Hearts are Broken," was the attraction at the Lyceum, Oct. 30-Nov. 4, drawing largely. The play deals with the liquor question and has many thrilling situations throughout. In the cast were Geo. A. Florer, Nat Griswold, Edward B. Reese, Dorothy Fox Slayton, W. G. Phillips, and others. Ralph Hendrix and Mary Balsar did well in comedy roles. "Rolling Stones," Nov. 6-11.

The Marion Morgan dancers was the headliner of a good bill of vaudeville at the Davis week Oct. 30. (A group of these dancers gave an open air exhibition in the early part of the week on the Tech grounds, for the benefit of the Carnegie Tech students). Others prominent on the bill were, Charles Kellogg, Mary Elizabeth, Isabel D'Armond and Bobby O'Neil, and Wood and Wyde. Harry Houdini is the headliner, Nov. 6-11.

The American Beauties at the Academy; Victoria Stock burlesque at the Victoria; Sam Sidman's Own Show at the Gayety, with Hello, New York following.

Annette Kellermann is drawing good houses at the Pitt in "The Daughter of the Gods." The Grand continues in cinema offerings, changing the bill thrice each week.

An historic pageant was given at Forbes Field Nov. 1-2, being one of the biggest features in the celebration of the city's Charter Centennial, under the direction of Prof. George M. P. Baird of this city. The first night's performance was attended by about 10,000 people. The production required a cast of 2,500. Among the brilliant tableaux were the Prelude and processional of the years; Prologue and tableau of the three rivers (Monongahela, Allegheny and Ohio); Torch dance; Indian encampment scenes; Indian war dance; Old English folk dances; March of the pioneers; Defense of the Union; and the Apotheosis of Pittsburgh, the latter being the grand finale of all the participants in Hymn to America. Much credit is due Prof. Baird and his coworkers. A steam curtain was used during the changing of scenes, but unfortunately the wind bobbed up on the scene and interfered somewhat.

The Duquesne Theater, which has been dark for several seasons, will come to life again on Monday Nov. 13. John Cort has leased the house for five years and will present his offerings with New York casts before they are sent on to New York. The productions will not be given any time limit here, but will be kept at the Duquesne just as long as they continue on a paying basis. Tuesdays, Thursdays and Saturdays will be matinee days. The best seats for evening performances will be $1; matinees, 50 cents. The house is now being redecorated, together with other changes, which will put it on an equal with the best theaters in the city. The first offering will be Margery Daw, a comedy-drama by George D. Parker, which will run indefinitely. In the cast will be Kathleen McDonnell, Sarah McVicker, Forrest Robertson, Norman Trevor and Frank Probert. Mother Carey's Chickens will be the second offering. Mr. Cort's aim is to reach theatergoers in the suburbs and the entire Pittsburgh district in general.

D. JAY FUCKINER.

CINCINNATI

CINCINNATI (*Special*).—The twenty-first season of the Cincinnati Symphony Orchestra opened Friday afternoon, Oct. 27, most auspiciously. Following the custom of past years Dr. Kunwald offered a strictly orchestral program, noteworthy because it included for the first time the famous Tschaikowsky Fantasia, "Francesca De Rimini." There is no doubt that Dr. Kunwald has at last built up an orchestral body of musicians that will compare favorably with any in the country. Manager Kline Roberts has arranged four rather extensive tours for the season reaching into Kentucky, Indiana, Illinois, and Michigan, as well as the Eastern section, which will include New York City upon its itinerary. Locally there will be fourteen pairs of symphony concerts and a series of ten Sunday afternoon "pops."

James T. Powers was given a hearty reception when he opened at the Lyric Sunday, Oct. 29, in a farce without musical embellishments, Cincinnatians, though leaning strongly toward musical comedy for entertainment, seem to be taking renewed interest in the straight farce, particularly when a familiar star is presented in new surroundings. "Somebody's Lozzage" promises to do a good week's business. The supporting company is quite capable, including Grace Hampton, Pell Trenton, Lionel Belmore, and Evelyn Varden in parts that stand out. Irene Franklin in "The Melting of Molly," week Nov. 5.

Another Belasco production, "Little Lady in Blue," has scored heavily in Cincinnati, and Frances Starr has shown us some new angles to her work as the winsome Anne Churchill. She is at all times excellent and her gifts as an actress are perhaps best attested by the fact that she possesses the power to make her audience alternately weep and laugh. It has been a long time since we had a more charming play than "Little Lady in Blue," and the staging fully sustains the great Belasco reputation as a master producer. "The Boomerang," week Nov. 6.

Mildred Macomber is the headliner at Keith's. Her various national dances are a delight to the eye and the act as a whole is really a marvelous creation, especially when considering the limitations of modern vaudeville both as to time and staging; Willard Foote and Doris and Gladys Suss deserve special mention; Aaron Hoodman's act, "The Headliner," with Henry B. Toomer, Marty Woodworth, Ester Drew and Frank Mitchell in the cast also goes well; Emmett J. Welch and his minstrels please; Edna Munson puts over songs in a clever manner. The two latter acts were performed Monday night at the Sinton Hotel before the Cincinnati Rotary Club after their turns at the theater, as a compliment to Manager Ned Hastings, rotarian.

Jeanette Adler and her Musical Maids in a pleasing bill at the Empress. Marble Harper is different from the ordinary singles. She is a "nut" comedienne and admits it. Her auditences agree, also, bestowing hearty, even hilarious approval upon her act. Peoples and the Olympic offer fairly attractive burlesque for the current week.

Among the picture houses the Walnut stands out prominently just now, running into its second week of Francis X. Bushman and Beverly Bayne in "Romeo and Juliet." "Somewhere in France," a Thomas H. Ince-Triangle production started a four-day run at the Family Oct. 29. The Strand reports a good run on Ann Pennington in "The Rainbow Princess," staged from the Famous Players' Studio. "Shall Girls Be Told," draws well at the Colonial, which has been running a string of films of the same nature.

Miss Esther Nesbitt, formerly of the Golden Crook Company, playing recently at the Olympic is recovering from an operation at the Good Samaritan Hospital.

Manager John Havlin, of the Grand, has left with his wife for Miami, Florida, where he plans to spend the winter, except possibly for short trips made from time to time to witness special productions at his house.

"Carmen," with Geraldine Farrar, Lucien Muratore, Clarence Whitehill and Helen Stanley, and "Il Trovatore," with Marie Rappold, Louise Homer, Morgan Kingston, Giovanni Polese, by the Ellis Grand Opera Company at Music Hall, Nov. 3-4. J. Herman Thuman, a well known local newspaper man is managing the performance.

WM. SMITH GOLDENBURG.

BELLEFONTE, PA. (*Special*).—The German Opera House played "Peg o' My Heart," Oct. 23, and greatly pleased a large audience. "Maid to Order" and "Girl Without a Chance," played to good houses, Oct. 28-30, respectively. Next, Kitty O'Neill in "Lost in New York."

The Garden at Lock Haven, under the management of Newton Fredericks, has put in regular vaudeville in conjunction with the General Film Service and is playing to crowded houses at 10 and 20 cents.

GEO. T. BUSH.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"For the Man She Loved" drew good crowds to the Majestic Oct. 30-Nov. 4 and proved to be an interesting and satisfying drama. Edwin Walter as the police inspector; Beth Merrall as Mary Ballard, and Walter Allen as the newspaper reporter. The supporting company was strong. Pauline McLean and Oscar O'Shea in "Peggy O'Moore," Nov. 6-11.

A number of solid hits were on the bill at Keith's Oct. 30-Nov. 1 to packed houses. Emmet DeVoy and a capable company had a sketch that appealed to every married couple in the audience. Snor and Avery impersonated the Southern negro as artists; Granville and Mack, as the Italian organ grinders, were excellent; Rosita Mantilla and Harry Cahill did clever dancing; Harry Fentell and Viola Stark were an attractive singing and dancing number; Wilcox McHugh and Neska had a comedy act; William H. Hart was the picture feature in "The Return of 'Draw' Egan." A special performance was given at 10:30 P. M. Nov. 1.

Capacity houses greeted the Social Follies Company at the Academy of Music, Oct. 30-Nov. 4, and an excellent bill was offered. The cast is a strong one, with Fred Reeb, Bobby Nugent, Fred Reese, Bobby Stone, Stanley Syman, Joe Cunningham, Mina Shall, Fred Thomas, Ruby Tusby, Jeannette Mohr and Mazie Hunt. "The Thoroughbreds," Nov. 6-11.

"The Globe Trotters" were at the Empire, Hoboken, Oct. 30-Nov. 4, to fine patronage. George Hickman was the principal comedian, and he is clever. The Behman Company Nov. 6-11.

WALTER C. SMITH.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Savoy, bill Oct. 30-Nov. 4: Kalmar and company, Rich and Clegg, McCormick and Wallace, Bobbie Heath and company of ten, Weimar and Burke, seventh episode of "The Yellow Menace," Pearl White in "The King's Game," Will Ward and his Symphony Girls, Greater City Four, Selma Brats and company, Neal, Bigel and Franklyn, Howard & Scott Dancers, Shielding Shadow, and Wm. Parnum in "Fires of Conscience," to large attendance.

Academy of Music: Large attendance, week Oct. 30-Nov. 4, all-star bill, Francis X. Bushman and Beverly Bayne in the Metro photoplay "In the Diplomatic Service," Geraldine O'Brien in "A Woman's Fight," Charlie Chaplin in "The Floor Walker," Orrin Johnson in "The Light at Dusk," Frances Nelson, E. K. Lincoln, and June Eldridge in "The Almighty Dollar."

Bijou, week Oct. 30-Nov. 4: Mabel McKinley, Anderson and Evans, Dunbar, Bamard and Dunbar, Jewett and Pendleton, Leonore Ulrich, "The Crimson Stain Mystery," "The Winning Punch," "Pathe Weekly," Three Kendlers, Addison Dolan, Barnes and Robinson, Mace and Hamilton, "Orientale" with a company of nine, and Vivian Martin in the photo drama, "Her Father's Son," pleased large attendance.

Palace: feature photo plays to large attendance; Plaza: good attractions and attendance.

Diaghileff Ballet Russe, under the direction of Waslav Nigwisky, drew a good many local patrons to the Providence Opera House, Oct. 30. Leopold Lane's new school of acting opened Nov. 1, with a very good attendance.

W. F. GEE.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall, Oct. 31-Nov. 1, Perry J. Kelly's revival of "The Prince of Pilsen" pleased large audiences. The cast of principals included Edward T. Mora, Charles Horn, Ella May Bassett, and Irene Duke. Madame Bernhardt, Nov. 3, and the Boston Grand Opera company, Nov. 4.

Manager Rhodes of the Empire offered the Great Star and Garter show week Oct. 30-Nov. 4. A good burlesque program satisfied the full capacity houses.

The patrons of vaudeville saw an entertaining bill at Proctor's Grand, Oct. 30-Nov. 4. Business was up to the high standard and crowded houses prevailed. The headline numbers were the Old Homestead Quartette, Lottie Williams and company, Billie Reeves and company, Kaufman and Lillian, and Hill and Eckert.

Harry S. Carter, former manager of Harmanus Bleecker Hall, was in town this week. He is now associated with theatrical enterprises in Chicago.

Henry Clay Harris, property man at the Empire, was married last week to Miss Catherine Kilday, a well-known young lady of the Capital city. After an extended honeymoon they will reside here.

GEO. W. HEANEY.

(*Continued on page 16*)

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"THE FLAME" — Lyric Theatre

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Stage Director, Charles Frohman,
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Alice Butler
On tour with
SIR HERBERT TREE

LOUISE MULDENER
Original Frau Quizano. "The Melting Pot." En tour

ELIZABETH, N. J.

ELIZABETH, N. J. (*Special*).—May Robson at Proctor's Hippodrome, Nov. 4, in "The Making Over of Mrs. Matt," was well received. "The Blue Paradise," Nov. 6, drew well. Manager F. M. Hart of Proctor's vaudeville theater, has conducted a successful "home trade" week in co-operation with local business men. The Elks' bazaar and auto show, including a ten-number vaudeville bill, was opened Oct. 30 by Governor Fielder.

E. M. SCANLAN.

NORWICH, CONN.

NORWICH, CONN. (*Special*).—October at the Davis Theater was a successful and active month. Excellent bills of Keith vaudeville and Triangle and Keystone pictures, with an occasional big show for good measure. "Katinka" was given Oct. 25, by a competent company, including Margaret Owen, Phil. Ryley, Mae Phelps, Eddie Lambert, Jane Castle, and John Roberts, with a large chorus and showy costumes. The bookings for November include: "Common Clay" and "Very Good Eddie." The program, week Oct. 30, consisted of vaudeville acts: Dickins, Wilde and Everett, in the minstrel sketch, "How it Happened"; Julia Curtis, the girl with many voices; 3 Bounding Gordons, athletic novelty; William J. Ward and his Five Symphony Girls; W. E. Browning, monologist, and the Triangle photoplays, "Diane of the Follies," with Lillian Gish, and Wm. S. Hart in "The Dawn Maker."

The Auditorium had a good bill for first half of week, beginning Oct. 30, including Brinkman and Steele, character singers; Melano Twins, acrobats; Sartelle, juggler, with the five-reel picture, "His Wives," a Frank Daniels's comedy, and the "Hearst Weekly."

The Breed Theater is offering fine pictures, and this month will present the Paramount service, which is being given up by the management of the Auditorium. The program at the Breed, Oct. 30, featured Lionel Barrymore and Irene Hawley in "The Metro play, "A Yellow Streak," and Frank Losee in "The Evil Thereof," Nov. 7.

E. H. TIBBITS.

REPORTS FROM MIRROR CORRESPONDENTS

(*Continued from page 15*)

MILWAUKEE

MILWAUKEE (*Special*).—The Empress Stock company has left and is supplemented by an entirely new set of principals and chorus. The same nature of musical productions will continue. This change is caused by no sudden difficulty, but seems to be only the regular case every six months or so, when patrons seem to tire of the same faces on the stage. The Cohan Revue 1916 is drawing good houses at the Davidson. "Experience" follows.

A musical tabloid at the Crystal. "The Elopers" is the title, with Ted and Nellie McNamara, Collier and De Walde open with a skating act. Cecil Jefferson bills herself as the "Girl from the South." Moore and Jenkins, and Eckhoff and Gordon complete the bill. Attendance good; bill entertaining.

Burton Holmes in his fourth travelogue, A Tour of Germany. At the Gayety "Hello, Paris" to good business. George Clark, Elenor Wilson, and Charles Fagan lead.

Mr. Yoe brought to the Orpheum "Romeo and Juliet," the attendance is good. The Orpheum is almost through with vaudeville and will play real feature pictures.

Topping the bill at the Palace is the Imperial troupe of cyclists; Frank Bush; Edith Swain's Musical Girls; Reino and Flores and several other very good and amusing numbers to fair audiences. The bill is changed semi-weekly.

Ann Pennington in the "Rainbow Princess," and Anita King in "The Heir to the Hoorah" at the Alhambra. The Merrill has Essanay's "Sherlock Holmes" for its patrons.

"Alice in Wonderland" is to be produced by the Junior Dramatic Circle of the Marquette University Conservatory, at the Pabst Theater. Peggy Unertle wil play the lead. This young actress has won herself fame at the Shubert Stock company. Estelle Fielding is directing rehearsals. One performance will be given.

The Chicago Symphony Orchestra in their first of a series of ten concerts at the Pabst. E. H. Sothern in "The Chattel" is scoring a hit at the Strand. Bertha Kalich in "Love and Hate."

Mrs. H. H. A. Beach, America's foremost woman composer-pianist, will give the first of a series of musical recitals at the Pabst. A chorus of two hundred voices will assist. Miss Adelaide Fischer is also listed to appear. Rudolph Ganz, the eminent Swiss pianist, is appearing elsewhere in the city.

Adelaide and Hughes, with a specially selected company of fifteen artists in an allegorical ballet called "The Garden of the World," headline at the Majestic; Moon and Morris indulge in some very pretty and spectacular ball-room dancing; Eddie Carr and company secured a good many laughs and abundant applause in "The Office Boy"; "Over the Garden Gate" is presented by Myrl and Delmar; Jim and Betty Morgan entertain with original songs. Clark and Verdi render a few moments of pleasing comedy and the bill is closed by Frank Parish and Peru, eccentric concertina dancers and jumpers. The many crowded houses testify for the popularity of the house as well as the quality of the program.

Sir Rabindrath Tagore, author and lecturer, at the Pabst for one evening to speak on "Nationalism."

JOSEPH A. KISS.

CLEVELAND, O.

CLEVELAND, O. (*Special*).—Last week, Oct. 30, saw the unveiling here of a beautiful bust of Shakespeare modeled by Sculptor Joseph Motto, by costumed students of Glenville High School, and presented to the city at large, and located in the public garden on East Boulevard. At the event the San Carlo Opera company, playing at the Colonial, sang selections from "Hamlet" and "Sampson and Delilah." Addresses were delivered by W. J. Baddata, president of the Cleveland Advertising Club; Floyd E. Waite, secretary to the Director of Public Service, and Judge Willis Vickery. Joseph O'Meara delivered the forum scene from "Julius Caesar."

Week Oct. 23, at the Opera House: Frances Starr in "The Little Lady in Blue." The supporting company is fine and includes Jerome Patrick, George Giddens, Frederick Graham, Albert Andrews, Roland Rushton, Charles Garry, Lucy Beaumont, and Eleanor Pendleton. Laurette Taylor in "The Harp of Life," Oct. 30-Nov. 4; week Nov. 6 Julian Eltinge in "Cousin Lucy."

At the Colonial, Oct. 23, "Katinka," with T. Roy Barnes's name in electric lights, played to capacity business. Lou-Tellegen in "A King of Nowhere," Oct. 30-Nov. 4; Lou Fields in "Step This Way," Nov. 6.

Keith's, week Oct. 30-Nov. 4: Elsa Ryan in "Peg for Short." Empire: "Follies of Pleasure." Star: "Midnite Maidens." Miles: "Romance of the Underworld, Kinkaid Kilties, Link and Robinson, Morton Brothers, Goldsmith and Pinard, and Charles Riley. Prospect: "Mutt and Jeff's Wedding," Eleanor Montell in "The Hour of Temptation," Nov. 6.

The Hippodrome management announce the Boston Grand Opera company, Nov. 20-22, for four performances and Wednesday matinee. The following concerts have been announced: Thursday, Nov. 9, Ignace Jan Paderewski; Jan. 16, 1917, Alma Gluck; Feb. 5, Fritz Kreisler; March 6, Mischa Elman; March 23, Mme. Schumann-Heink.

RALPH A. HAYS.

DENVER

DENVER (*Special*).—The Denham offered "In Walked Jimmy" week Oct. 22. James R. Noland, a popular newspaper man, known as "Jimmy," who is the Democratic candidate for Secretary of State, succeeded in coupling the play's title with his candidacy in the popular mind. The event of recent weeks at the Denham was the return of Carl Anthony Oct. 29. He is in fine condition, and his excellent voice was never better. "The Hawk" gave him a many-sided role. "The Prince Chap" follows.

The Broadway is given over to films for the present. "The Unborn" was followed by "Purity." The Winter Garden show, "A World of Pleasure," week Nov. 6.

The Orpheum bill headed by Alan Brooks in "Dollars and Sense," and by Lange's classic dancers, found great favor Oct. 23-29. Bert Kalmar and Jessie Brown in "Nursery Land." Oct. 30-Nov. 5, Orville Harold to follow.

Nannie Smith Dodge a former high school instructor of this city, has issued a booklet upholding the Baconian theory.

FREDERICK D. ANDERSON.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—Elsie Ferguson, supported by a good company, appeared in her splendid new play, "Shirley Kaye," for a week's engagement at English's, Oct. 30-Nov. 4, opening to a large audience which extended to the star, her company and play, the heartiest kind of reception. The work of Miss Ferguson is deserving of the highest praise, and sharing honors with her were William Holden, Lee Baker, and Mrs. Jacques Martin. Rose Stahl, in "Our Mrs. McChesney," Nov. 6-11.

James T. Powers, who opened the Shubert Murat nearly seven years ago in "Havana," returned for a short engagement at that house in "Somebody's Luggage," Oct. 26-28, to large houses. It was a pleasure to welcome Mr. Powers, inimitable clever and funny as of yore, and even though the farce was not as good as it might have been, his reception throughout the evening proved his personality and art. Lionel Belmore played the part of the butler with his usual finish and ease of manner that stood out prominently.

Lew Fields, always a welcome visitor; Alice Fisher, who once called Terre Haute, Ind., home, another welcome visitor, Gladys Clark, Henry Gerzman, Marguerite Farrell, and many others played a successful engagement in "Step This Way," Oct. 30-Nov. 1. Gladys Clark and Henry Bergman scored in their songs and dances, especially the Hawaiian number. Opening night was Shriner night, when the house was sold out to the Shriner's, who had their first theater party of the season, which filled the house.

Topping the bill at Keith's, week Oct. 30, and winning headline honors with his songs, old and new, Joseph Howard, assisted by Evelyn Clark, was recalled many times and made the biggest kind of a hit. Other favorites were Warren and Conley, in "Fun on the Boardwalk"; Bradley and Ardine, dancers; Milton Pollock and company, in "Speaking to Father"; Harry Gilfoil, Comfort and King, Royal Gascoignes, and Everest's Novelty Circus. Mildred McComber, dramatic dancer; Julie Ring, Two Blondys, Those Fine Girls, Gerard and Clark, Santly and Norton, week Nov. 6.

"The Old Homestead," with James O. Barrows and others, played to good business at the Park, Oct. 30-Nov. 4. "Which One Shall I Marry?" followed, week Nov. 6.

S. Barret McCormick, formerly manager of the Princess Theater in Denver, has arrived to take over the management of the Circle Theater, the beautiful new picture house which opened last August. Mr. McCormick is an experienced man in motion picture business; succeeds Mark H. Gates, who resigned his position as treasurer of the Murat to take over the management of the Circle, and who has since resigned to enter the thetrical promotion business.

PEARL KIRKWOOD.

SAN DIEGO, CAL.

SAN DIEGO, CAL. (*Special*).—"Canary Cottage" came to the Strand Oct. 22-23 for three performances and delighted a great number of theater patrons, the same as it did when it gave its premier performance in San Diego last May. Several new faces were seen in the cast, including Miss Dorothy Webb, Miss Leola Lucey, and Carl McCollough. These changes added to the value of the attraction. Trixie Friganza, Charles Ruggles, and Herbert Cortell, members of the original cast, appeared to even better advantage than before.

Jesse Lasky's Society Buds, week Oct. 30, were the headline act at the Savoy. The balance of the bill was made up as follows: Johnson's Creole Band, Kartelli, Welch, Mealy and Montrose, Claudia Coleman, Nan Gray, and the seventh installment of "The Crimson Stain Mystery." Business was big, owing to the class of the acts.

The Hippodrome has changed local managers, Al. Watson, well known in San Diego and on the Pacific Coast, relieved Gardner Bradford, who went to 'Frisco to assume the head of the publicity department for the entire circuit. Mr. Watson states that the Hippodrome here will have some of the best acts during the coming season that has played the circuit. The same policy of split weeks will continue. Maud Kimball, in "When a Man Marries," Laing and Green, Scott, Gibson and Scott, Mills and Williams, Helealpe and Bassett, and The Musical Duntleys, made up the bill for his first week.

At the Cabrillo E. H. Sothern in "The Chattel" was the film attraction week Oct. 30. At the Pickwick, Lenore Ulrich, in "The Intrigue" continued to draw almost capacity houses.

Alice Maison, the original San Diego poster girl, whose picture was used on all Exposition advertising matter, was in San Diego for a few days and gave several dances at the Exposition, having concluded her engagement with the Kosloff Russian troupe of dancers.

Fred Dowell and his wife, Julia Gray, are in San Diego. Mr. Dowell has charge of the Sinking of the Titanic concession at the Exposition.

Chas. Hasty, "The Hoosier Boy," is visiting his family for a short time. He is growing so fat on California sunshine that he almost blocks traffic on San Diego's White Way.

George Tuckett, the 360 pound star of the International Film Company, is registered at the U. S. Grant. His director, John E. Brennon, states that he brought George to San Diego by boat, and had to remove the revolving door at the Grant for his entrance. When this big fellow laughs patrons of the hotel are left with the impression that they have felt a California earthquake, without serious results.

MARIE DE BEAU CHAPMAN.

MEMPHIS, TENN.

MEMPHIS, TENN. (*Special*).—The coming of Maude Adams to Memphis, at the Lyceum, Nov. 6-7-8, and a matinee, was welcome. She appeared in "The Little Minister." "The Lilac Domino," at the Lyceum, Nov. 15-16; Henry Miller, "Daddy Long Legs," Lyceum, 17-18.

Manager Ben Stainback is getting some good attractions at the Lyric. Wednesday night, Oct. 25, the use of the theater was allowed one night to Secretary of the Treasury, Wm. McAdoo. Week beginning Oct. 29, at Lyric, Geo. Klimt's "The Millionaire's Son and the Shop Girl," off the International Circuit; "The Old Homestead" and "Step Lively" are coming. Offering at Lyric, is Virginia Harned's "The Woman He Married," week 29-Nov. 4. At the Orpheum, week Oct. 30, Bessie Clayton's dance specialties, Swan and Swan; Grace De Mar, etc.

C. C. GRISSAM.

(*Continued on page 37*)

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 16)

CALGARY—EDMONTON

CALGARY, ALTA. (*Special*).—Sophie Tucker headlined the Orpheum bill, Oct. 16-18. Her act was thoroughly enjoyed. A little sketch, "Cranberries," was next in popular favor. Riche and Burt, Ruth Budd, Cantwell and Walker, Bert FitsGibbon and Beeman and Anderson were the other acts. "The Winning of Barbara Worth," followed for three nights. Capable company, and good business. Sarah Padden in a capitally acted one-act dramatic sketch, "The Clod," made a very favorable impression, Oct. 23-25. Other acts: The Brightons, Riggs and Ryan, John Geiger, Vanda Hoff and company, Raymond and Caverly and the Four Readings. "The Birth of a Nation," Oct. 26-28, third time in a year, played to practically capacity. Pantages, Oct. 16-21: "Mr. Inquisitive," Rucker and Winfred, Burke and Broderick, Isetta, the Three Keatons, Bigsbee's Acrobatic Dogs, Smith and Kauffman, "The Betting Bettys," The London Singing Bell Ringers, and Olive Briscoe, Oct. 23-28.

EDMONTON, ALTA. (*Special*).—"The Birth of a Nation," third engagement within twelve months, at the Empire, Oct. 23-24, to capacity business. "The Winning of Barbara Worth," Oct. 26-28. Pantages, Oct. 23-28: Hardeen; Joe Whitehead, Asaki Japs, Wood, Melville and Phillips, Howard and Ross, and John T. Doyle and company.

By arrangement with Mr. Morosco, the Canadian tour of "Peg o' My Heart," will be exclusively under the control of the United Producing company, opened its tour at Edmonton, Nov. 2, for three nights. Time is booked solid for this company, from coast to coast and an especially strong cast has been selected. This will be the only "Peg" company playing Canadian dates this season.

Owing to a partial crop failure in Saskatchewan and Manitoba, company managers have been changing their plans relative to Canadian territory. "Within the Law," "Fine Feathers," "Officer 666," and "Somewhere in France," have all closed, and the "Alma, Where Do You Live?" will shorten tour and close in a few weeks. In the larger cities, such as Winnipeg, Calgary, and Edmonton, business has been most satisfactory. GEORGE FORBES.

SPOKANE

SPOKANE, WASH. (*Special*).—Auditorium: Alexander, the White Mahatma, continued to draw good business, week Oct. 22. The New York farce comedy success, "Fair and Warmer," Nov. 4, 5. This gives the Auditorium two theatrical attractions of the first water in one week. Sarah Truax Albert, of Spokane, and a company of 100 presented the Liebler production of "The Garden of Allah," three nights, beginning Oct. 30.

AMERICAN: George Broadhurst's "Innocent" was presented to good business the week Oct. 22. Miss Jane Urban had the name part, and it was a histrionic triumph for her; Ralph Cloninger had a part beyond his years as the guardian, but he did sterling work in it; two other men in the cast scored notable personal triumphs; as the mutual friend, Victor Gillard had the best part of his Spokane engagement; Ben Erway did a smooth bit as the suave, unscrupulous Von Guggen, although a trifle youthful for the part. "Too Many Cooks," week Oct. 29.

The annual midnight matinee of the T. M. A. at Pantages Theater, Nov. 2, starting at 11:15 P. M., according to the announcement of E. W. DeLion, chairman of the committee on arrangements. A feature of the performance this year is public dancing on the stage after the more formal entertainment. Jane Urban, leading woman of the American Players, has donated her services, and Harry Leland, managing director, and the other members of the stock company now at the American Theater, will take part. Manager E. Clark Walker donated the theater and provided a number of the vaudeville acts. Maurice Oppenheimer and T. E. Conlon of the Hippodrome Theater gave the services of a number of their best acts. Everything is donated to the T. M. A.

The official city censor refused to permit the showing of the film, "The Little Girl Next Door," at the Liberty. The picture is said to be an illustration of the findings of the Illinois Vice Commission, and it portrays vividly scenes of the underworld in a large city and gives an insight into the methods used in the white slave traffic. ROBERT S. PHILLIPS.

PORTLAND, MAINE

PORTLAND, MAINE (*Special*).—Keith's: Dorothy Regel & company in "The Girl at the Cigar Counter" is headline week Oct. 31-Nov. 4. The sketch got over splendidly. One of the cast, Ralph Lingley, claims Portland as his home. Eccentric dancers in the sketch, "Belle of Bingville," also made a hit. Other acts up to the usual standard.

Jefferson: Jack Delmar & company in "The New Leader," Bill Dick, guitar exponent; Irene Islip, vocalist. The Nicholsons, gymnasts and several good motion pictures, please large audiences.

New Portland: Betty Evans & company, musical comedy; Deonso, gymnast; Allan Cole, comedian; West Trio, Walton & Brandt together with two motion pictures, called out the usual capacity business.

New Empire: The long waiting line into the street, between performances, in the evening, is ample proof that this theater is offering programs that please the public.

Elm: This theater although a late comer is already becoming a favorite, and is getting its share of the business. The programs are well selected, and the theater itself is very attractive. AGNES ARMSTRONG.

STEIN'S
MAKE-UP
NEW YORK

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (*Special*).—Andrea Pavelay, Serge Oukrainsky and ballet from the Chicago Grand Opera company, delighted nice audiences at the Chatterton, Oct. 20. The crowd was one of the most representative that has attended Chatterton Theater in years. The real entertaining number was "A Ball Game," with Mlle. Ludmilla and Mlle. Kehr. The orchestra was ably directed by Charles Blander, and the interpretation was perfect. "Twin Beds," Oct. 29, second visit, pleased small audience. Manager Hickox booked "Experience" for Nov. 12-14.

Fair bill of vaudeville at Majestic, business satisfactory.

"Civilization," Ince's, started a six-day engagement at Gaiety, Oct. 29; capacity houses at all performances. The verdict of a great number who saw the picture is that it out classes "The Birth of a Nation."

Alma Gluck appeared in concert at State Arsenal, Oct. 27; an audience of five thousand generously applauded each number this noted soprano rendered. The concert was given under the auspices of the local amateur musical club.

"The Battle Cry of Peace" was shown at Christ Church, Oct. 25, the proceeds were donated to the French wounded soldiers' fund. The Lyric broke all records on attendance last week when Clara Kimball Young in "The Common Law," was shown. "Where Are My Children?" drew big crowds at the Capital. Fannie Ward in "Witchcraft," and Owen Moore in "The Kiss," featured on Paramount program, at the Princess; excellent business.

Boston Grand Opera company, in "Madame Butterfly," is announced for Dec. 6, at Chatterton. ELMER L. TOMPKINS.

TORONTO

TORONTO, CAN. (*Special*).—Royal Alexandra, Nov. 4: Robert Edeson in "His Brother's Keeper" opened to good business, and though a rather morbid play, L. D. Andrews has rather an intricate plot to his drama. It is delicately handled by Mr. Edeson and his associates. Stella Archer is splendid as Doris Osborne, and A. S. Byron at times quite overshadows Mr. Edeson as Clyer Harbury; Anna McDonald and Wilfred Lytell are also very much appreciated.

Grand Opera House: "Fair and Warmer," with Madge Kennedy and John Arthur, to big business. John Arthur is an original "humorist." Miss Kennedy and he are so sincere in their work that they are *very* enjoyable, as are also the entire cast.

Shea's: May Kully's world dancers, featuring Emily Lea and Tom Dingle, lead the bill, and though very bizarre are worth a visit. Dainty Marion Weeks is by far the best of the bill, however, and is royally welcomed. J. C. Nugent and Yale York, Tom Smith and Ralph Austin, and Bob Lyons with his harp, scored. Good attendance.

Loew's: "Telephone Tangle" is a tangle indeed and screamingly funny. Charles Lawlor and daughters offer some pleasing numbers; also Dolce Sisters, with a neat turn, scored well, as do the Kelso Brothers with their hoops. The pictures of Theda Bara in "Romeo and Juliet" are very beautiful. Biz business.

Hippodrome: "The Frolicers," a miniature musical comedy, proved very bright. Lambert and Frederics and Walters and Cliff Sisters scored with the songs and dances. Good attendance. GEO. M. DANTZER.

SCRANTON, PA.

SCRANTON, PA. (*Special*).—"Fair and Warmer" was the attraction at the Academy, Oct. 30-31, to excellent business. Dorothy Mackaye merits special mention as does also Ruloff B. Cutten, Helen Joy, and Ernest Coesart. "Bringing Up Father in Politics," Nov. 1 with matinee, to biz business. The company scored heavily, especially Danny Simmons as Jiggs Mahoney. His quaint sayings kept the audience in perpetual good humor; Bert Byron and Ollie Oden well liked. The chorus was good. Clifford Hippie in "Shameen Dhu," Nov. 2-3, to excellent houses. The play was well received and applause was generous. Poli's two excellent bills, week Oct. 30, to capacity houses with Pinkie and the Five Idanjas as headliners, and the Herbert German Trio, the Big City Four, Gallagher and Lewis, Kitner, Taylor and McClay, and others, with the photoplays of "The Last Man," and Virginia Pearson in "The War Bride's Secret."

Strand: Blanche Sweet in "The Storm" and "The Scarlet Runner," Oct. 30-31; Donald Brian in "The Smugglers," Nov. 2; Lenora Ulrich in "The Intrigue," Nov. 3-4, to excellent business.

Majestic: "The Mischief Makers" pleased. Very good business week Oct. 30. All moving picture houses report good business.
C. B. DERMAN.

TROY, N. Y.

TROY, N. Y. (*Special*).—Mrs. R. Starr Best, Vice-President of the Drama League of America, spoke at Y. M. C. A. Hall evening Nov. 1, under the auspices of the Woman's University Club. The purpose of the function was to organize a Drama League here and to endeavor to bring better plays and actors to Troy. It is the desire of the league to have a circuit system that really good plays may go from city to city and be assured that audiences will go to all these presentations, the companies being assured of an advance sale of tickets. The only thing the league asks is not to have reduced prices but to have something for the usual price.

A committee visits a performance in either New York city or Chicago and after debating on the different points of the play, if they think it possesses the required features, communication is made to the manager and endeavor made to have the play produced in league cities. For several years Troy has been able to see but few first-class productions and an object of the league will be to make Troy one of the six stopping places for high-class productions on tour from New York to Chicago. The Troy league starts out with a membership of about one hundred, which will be increased to several hundred during the coming season, and as each member is expected to attend the performance, the membership of itself will make a good sized audience.
CHARLES H. EVANS.

(Continued on page 18)

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REPORTS FROM MIRROR CORRESPONDENTS

(*Continued from page 17*)

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—Oct. 23 brought Chauncey Olcott to the Lyceum for his annual engagement, this time in the new Cohan play, "Honest John O'Brien." At the urgent request of the audience Olcott sang several of his favorite songs. Miss Olive Tell, fresh from triumphs in "The Intruder," replaced Willette Kershaw in the role of Kitty Wilson, to the delight of her many Rochester admirers. The well-balanced company included Joseph Kilgour, George Schaffer, Edward Gillespie, George Sidney, Calvin Thomas, Grace Goodall, Marg Ramsey, George Fredericks, Norton Roche, Marion Barney, May Dale, June Scott and C. Kiku Nesu.

The Boston National Grand Opera Company and the Ballet Russe gave three admirable performances, beginning Oct. 27. Advance prices prevailed, causing the upper regions of the house to sell out, while downstairs looked vacant. The Tuesday Musical and Max Rabinoff are to be thanked for bringing such an excellent organization to Rochester, for an all too brief season. "Faust," "Hansel und Gretel" and "Iris" were the operas given, with Maggie Teyte, Jose Mardones, Riccardo Martin, Felix Clement, Elvira Leveroni, Mabel Riegelman, Thomas Chalmers and the dainty Tamaki Miura in the leading roles. Roberto Moranzoni conducted the large and well-trained orchestra.

"Our Mrs. McChesney," with Rose Stahl and a large company, paid a short visit to the Lyceum, 30. Edward Fielding, W. H. St. James, A. Romaine Callender, Phillips Tead, Roy La Rue, George Harcourt, Mildred Barrett, Margaret Tebeau, Jane Kemray, Lavina Shannon, Emma Salvatore, May Wood, Thomas Reynolds, Ernest Guyer, John Will, Herbert Delmore, C. A. Williams and Frank Wilson were prominent in Miss Stahl's support.

Mme. Sarah Bernhardt, the Courageous, was seen Thursday evening, Nov. 2, at the Lyceum. Her tour is a blessing to the younger generation of theatergoers who had put aside the hope of ever seeing this most wonderful of women. It will be as "Cleopatra" that we shall always remember Bernhardt.

Stuart Walker's Portmanteau Theater, sponsored by the Smith College Club, was unfolded for the second time in two years, at Convention Hall, 30. Six interesting and cleverly-produced plays were interpreted by Gregory Kelly, Nancy Winston, McKay Morris, Florence Wollerson, Gertrude Davis, Willard Webster, Lew Medbury, Judith Lowry, Gertrude Tristjauski, Edgar Stehli, Ward Thornton, Agnes Rogers and Robert Cook.

Laurette Taylor will bring "The Harp of Life," her latest play by J. Hartley Manners, to the Lyceum, Nov. 6. After seeing "The Wooing of Eve," tried out here last Spring, we expect the Harp to produce unlimited cleverness. Philip Merivale, Harry Harwood, Dion Titheradge, Sara Biala, Lynn Fontaine and Frohlict Paret will be seen with Miss Taylor.

Henry W. Savage has "Fate Decides," his latest offering to the stage, at the Lyceum, 10.

B. H. LIEFINGWELL.

BUFFALO, N. Y.

BUFFALO, N. Y. (*Special*).—Buffalo turned out in mass to greet Mme. Sarah Bernhardt at the Star Theater, night Oct. 30. She presented "Cleopatra," "Du Theater au Champs d'Honneur," "Peace at Home," and "L'Holocauste."

Richard Bennett presented "Zach," a delightful comedy Oct. 30-Nov. 1.

Rose Stahl is a very popular "Mrs. McChesney" and it is difficult to see anyone else in the character. The play owes much to Miss Stahl, as she put in touches of her own individual and delightful style, and the laughs that follow come in quick succession. The audiences were thoroughly gratified at the Star 2-4. "Chin-Chin," week 6.

The Boston National Grand Opera and Ballet Russe presented at the Teck Theater, "Andrea Chenier," "Faust," and "Hansel and Gretel" to appreciative audiences at the Teck, 30-1.

Maud Allen delighted her first Buffalo audiences at the Teck, 2-4. Her first number was an interpretation Peer Gynt suite, in which she expressed with grace the freshness of morning, Ase's death, Anitra's dance, ending with the dance of Gnomes; 2nd number, Miss Allen was the embodiment of youth and charm and utter abandon in her interpretation of the beautiful Blue Danube; 3rd number, and last, was Nair, the Slave.

"Rolling Stones" attracted large audiences to the Majestic 29-4. The comedy was presented by a capable Co. The cast is headed by George F. Smithfield.

Max Naudain in her first vaudeville appearance, headed the bill at Shea's 30-4 and made an instantaneous hit. Captain Auson and his daughter in "First Aid to Father" went well as special extra attraction; Jim Toney and Ann Norman are always enjoyed here; Bob Mathews and Co., in Dreamland went strong.

"Step Lively Girls," the attraction at the Gayety 30-4, brought out capacity houses.

"At the Club," the leading feature at the Lyric, 30-4, proved popular. The others on the bill were good.

Louise Barlow headed the bill at the Olympic 30-4 with her co. of Society Buds; the special attraction was the Five Gregory's.

Big crowds greeted Mme. Bernhardt when she visited the Art Gallery.

J. W. BARKER.

BILLINGS, MONT.

BILLINGS, MONT. (*Special*).—Babcock Theater: Wednesday, Oct. 25 Selwyn and Company presented Avery Hopwood's comedy of temperature and temperament, "Fair and Warmer," to the largest audience of the season. As a mirth provoker, "Fair and Warmer" has "Twin Beds" backed off the boards. The members of the cast were Henry Stockbridge, Betty Ross Clarke, Raymond Walburn, Lotus Robb, Arthur Larson, Betty Blye, Ezra Walck and Joseph A. Bingham. Coming: Eva Tanguay and "Experience."

Saturday, Oct. 21, matinee and night, Billings theatergoers had the pleasure of witnessing for the first time in this city the original Liebler Company's production of "The Garden of Allah," with a notable cast including Sarah Truax, Pearl Gray, Howard Gould, William Jaffrey, Albert Andruss, Edward Everett and Leo. De Valery. Many Arabs, camels, horses, donkeys, goats and doves gave added realism to the production. The scenes were massive and beautiful, and the production was perfect in every detail.

EDWARD C. MARTS.

IOWA CITY

IOWA CITY, IOWA (*Special*).—"Civilization" played a two days' engagement in Iowa City Oct. 25-26, before large and appreciative audiences. It was greeted by many during the stay in this city.

Miss France McHenry, who a number of years ago played as leading woman of the Princess Stock company at Des Moines, returns there this week in a vaudeville sketch. Miss McHenry appeared in stock at Milwaukee following the season at Des Moines and has also been in some of the larger productions of the East since that time.

Miss Fay Bainter, who was last year seen as the leading woman at the Princess at Des Moines, is appearing very successfully in the recent production of "Arms and the Girl" at the Fulton. Miss Bainter is a product of the far western stock companies, having played at the Oliver Morosco Theater in California before coming to the Middle West to take up theatrical work. She was by far the most popular of the players at the Des Moines play house since its opening some eight years ago.

Rowland and Clifford have revived the once famous melodrama, "In Old Kentucky," which played in this city, 21, to large audiences. They have equipped it with pleasing scenic effects and a company that presents the old play very artistically. They have a number of Iowa dates which they will fill before going West for the remainder of the season.

"A Pair of Queens" was presented at the Englert Theater in this city, 25, to a good attendance. A very capable company has been sent out with the piece for the western tour, which will extend to the coast.

The Englert Theater is managed by Wm. McKenzie, who came to this city last Summer to look after the interests of the owner during the present theatrical season. He is booking many of the best coming east of Chicago, among them are Fisk O'Hara in "His Heart's Desire," "A Pair of Queens," "The Natural Law," "The Bird of Paradise" and "A Pair of Silk Stockings," all for the current month.

George H. Bubb is touring the Middle West with his company in "Ikey and Abbey." Mr. Bubb is one of the most prominent theatrical men in this section of the country and is very popular among the smaller time theaters.

"Which One Shall I Marry?" played three one-night stands on its way accross Iowa the past week. Waterloo, Iowa Falls and Webster City had the privilege of seeing the most popular play of the season which is elegantly equipped both scenically and with an excellent cast.

"The Birth of a Nation" returns to the Strand in this city, Nov. 12, for a three-day engagement.

Englert Theater: "The Natural Law," Nov. 7; "My Home Town Girl," 9; Fisks O'Hara, 10. "A Pair of Queens" played to a very small house Oct. 28.

T. A. Hanlon, manager of the Garden Theater, has signed a contract for the year for all releases of Mary Pickford from now on. T. A. Brown has "Romeo and Juliet," Nov. 12-13; "The Birth of a Nation," with its own orchestra of twenty people, follows.

Manager McKenzie, of the Englert, has been running vaudeville two nights a week, Sunday and Monday, and having the crowds. It has been over a year since vaudeville was put on here.

JAMES J. MURPHY.

OAKLAND, CAL.

OAKLAND, Cal. (*Special*).—Orpheum: "The Clock Shop," with Sam Chip and Mary Marble, is the headliner of a good bill Oct. 29-Nov. 4, were recipients of much applause. Paul Morton and Naomi Glass are pleasing and shared the honors. The balance of the ollo consisted of Marshall Montgomery, Jule Bernard & Florence Scarth, Raymond Bond, Nada Keser, DeWitt, Burns & Torrence and Orth & Dooley. Attendance showed a decided increase.

Pantages: Very seldom does an act of living models take first honors on a bill, but week 29-4, Henriette De Serris and her models scored a decided hit. Tom Kelly, an Oakland favorite, was also well received. The balance of the program comprised Ben & Hazel Mann, Phil LaToska, La Farra Sisters and Harry Slatke's Midnight Rollickers. Business good.

Columbia: Will King & company in "Have you seen Stella." Packed houses at all performances and special mention should be made of the work of Laura Vall, Harry Bernard, Claire Starr and Jack Wise.

Hippodrome: Alf Goulding and his clever company in a musical comedy, "Oh, Auntie," pleased the large crowds that are in attendance daily. Other good acts, Maurice Downey & Company, Lucille Chalfant and Tenny Parker.

Oakland: Richard Bennett in Philip Holden Waster, and Annie Little in "The Land O' Lizards," 29-4.

Franklin: Wm. S. Hart in "The Return of Draw Egan," and Theda Bara in "Romeo and Juliet," 29-4.

Reliance: Francis X. Bushman & Beverly Bayne in "Romeo and Juliet," 29-4.

LOUIS SCHNEELINE.

RALEIGH, N. C.

RALEIGH, N. C. (*Special*).—Academy of Music: "Robin Hood," Oct. 18; "The Serenade," 19; "The Princess Pat," 24. The latter, while heralded as one of the best comic opera hits in years, did not come up to expectations here. However there was much that was amusing and entertaining. Miss Dorothy South, a Southern girl in reality as well as in name, stars in this piece, and shows talent of no mean degree. With a strong support, her work would be very pleasing.

John Robinson Circus, Oct. 14, gave two performances to fair business.

Grand: Guy Johnson's "Dolly Dimple Girls," in tabloid musical comedy, Oct. 16-21. This is without doubt one of the best tabloid attractions now playing Southern time. Capacity business entire week.

The Almo, which has been undergoing extensive improvements, is now about complete, being re-furnished with the latest model chairs, upholstered in a delightful shade of green, and as comfortable as one could wish. A new electric sign has also been placed, which is one of the handsomest, if not the handsomest, in the state. All other picture houses report good business.

JOHN W. CARDEN.

PORTLAND, ORE.

PORTLAND, Ore. (*Special*).—With a newly organized company direct from New York city, and a play new to Portland, the Baker Theater, for years the home of stock, returned to its customary function the last week of October, opening in a blaze of glory. The play, "On Trial," profited also by the added attraction of the revolving stage. Ruth Gates, leading woman, made an instant hit in the role of the wife of the man on trial; Al. McGovern, leading man, impressed his audience deeply with the consummate sincerity of his acting; an ovation greeted Will Lloyd, always well liked in Portland and the only familiar face in the cast; Mayo Methot, local juvenile, also received a hearty welcome.

The first month of the Orpheum in its new home, the Heilig, registered the top notch of prosperity, S. R. O. houses were frequent. The last bill of the month was headed by "The Forest Fire," Josie Feather, comedienne, and Kitaro Brothers, Japanese athletes, made the big hits of a high-grade program.

Frank Lloyd and his mirth-provoking sniaxy entitled "Peaches in Pawn," topped a meritorious bill at Pantages, where anything but a well-filled house has been unknown in many months. Pantages rounds out its vaudeville bill these days with the serial film, "Crimson Stain Mystery."

At the Hippodrome, Claire Hanson and company were the feature of a good bill that included unique water-juggling feats by the De Bara. At the Strand, Robinson and Romaine made a hit in burlesque.

The musical comedy stock company at the Lyric entertained good houses with "Mixed Pickles." Al. Franks and Myrtle LeRoy are the popular stars of the company.

The T. & D. Theater, the best equipped and largest picture house in the city, which offered the biggest bill of all the picture houses, closed a six-months' existence Oct. 21. It will probably be reopened soon under different lessees and management.

Notable pictures of the week were "The Rainbow Princess," Ann Pennington, at the Peoples; "Fifty-Fifty," Norma Talmage, at the Columbia; "The Combat," Anita Stewart, at the Majestic; "Witchcraft," Fannie Ward, at the Pickford.

The Grand Theater, at Camas, Wash., will be replaced by a new fireproof theater building to cost at least $25,000.

JOHN F. LOGAN.

BROOKLYN, N. Y.

BROOKLYN, N. Y. (*Special*).—"The Silent Witness" came direct from Manhattan with its fine cast and presented a most thrilling and tense performance at the Majestic, week Oct. 31-Nov. 4. The cast, led by Henry Kolker as prosecuting attorney, did superb work and the applause accorded them by the large numbers who turned out, was well deserved. The house seems to have greatly improved in patronage over last year. "The Cinderella Man" current week.

"The Birth of a Nation" was once more produced at the Montauk, but not without its previous magnetic power. The crowds, however, were large. The Montauk now reverts back to audible acting, offering "Hit-the-Trail-Holliday," the current week.

At the Triangle, Bessie Barriscale featured in "A Corner in Colleens," while Frank Keenan in "Jim Grimby's Boy" and Fatty Arbuckle were also pleasantly viewed.

"Peg O' My Heart" was revived at the Grand Opera House by an excellent cast in which Miss Carewe Carod was most prominent; capacity houses; the management is commended for his excellent booking. Current week, "Gracie Emmett."

The annual fall carnival, including 14 big acts, headed by the redoubtable Jack Wilson, played to the strongest business of the season; while the numerous Poy family headed a good bill at the Orpheum.

B. J. MERKLINGER.

RICHMOND, VA.

RICHMOND, Va. (*Special*).—Large and appreciative audiences greeted "The Serenade" at the Academy of Music, Nov. 3, and matinee, 4, and "Robin Hood," night, 4. The same excellent cast, with a few additions, was the same as that which offered "Robin Hood" on tour last season.

May Irwin, one of our most beloved comediennes appeared at the Academy, 7, in the new comedy "33 Washington Square"; capacity house.

"Broadway After Dark," the drama at the Bijou week 30-4, attracted large and well-pleased audiences to every performance. Cast as follows: Mary Buschmann, Alma Powell, Edith Fassett, Virginia Duncan, Gates Austin, Gale Satterlee, John Elliott, O. M. Williamson, George Reynolds, Archie Forsyth, Charles Rosp and Ralph Woods. Week 6-11 the Bijou offered "My Mother's Rosary."

Motion Pictures: Strand, Triangle Plays, William S. Hart in "The Return of Draw Egan" and His Busted Trust," Colonial, Theda Bara in "Romeo and Juliet," Odeon, Lila Grey in "Waifs and Strays," Isis, "The Rivals in Love" and "Small Town Stuff," Victor, Scenes from the World Series, "Crimson Stain Mystery," with Maurice Costello and Ethel Grandin; Mr. and Mrs. Sidney Drew comedies, New Theater, "The Heir to the Hoorah"; Maurice and Florence Walton in "The Quest of Life."

NEAL & MCCONNELL.

ST. LOUIS

ST. LOUIS, Mo. (*Special*).—Business has not been good in St. Louis in any branch of theatrical business, week Nov. 1. The second week of "Chin Chin" at the Jefferson was a disappointment after the first had shown capacity for practically every performance. The dramatization of James Whitcomb Riley's poems, which came to us under the name of "An Old Sweetheart of Mine," was not well received. Thurston, the wonder worker, had a fair week at the American, and Jim Corbett seemed able to hold the interest of the public in spite of the lapse of years since "Red Bob's" solar plexus punch put him out of the championship of the world.

Jefferson (Melville Stolts, manager), second week, Nov. 1, of "Chin Chin". Current week, Mitzi Hajos in "Pom Pom," with the old St. Louis Park and Shenandoah favorite, Carl Gantvoorth, in the leading barytone role.

Shubert-Garrick (Melville Stolts, manager), "An Old Sweetheart of Mine." Week Nov. 5, Frances Starr in "Little Lady in Blue."

HAGENMAN.

(*Continued on page 19*)

STEIN'S
MAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 18)

MONTREAL

MONTREAL, CAN., (Special).—Albert Brown, in his new play, "The Black Feather," dealing with the foreign spy system in Great Britain, just before the war, opened at His Majesty's, Oct. 30, to a good sized audience, which expressed its approval in no uncertain manner. Mr. Brown gives a brilliant performance of Dick Kent the Secret Service man and is supported by an all-round capable company. The scenery and staging are adequate in every way. At the end of the third act Mr. Brown responded to calls for a speech. Mapelli the hypnotist, Nov. 6-11.

Al Jolson and the Winter Garden show drew big house to the Princess, Oct. 30-Nov. 4. Lawrence Dorsay, an old favorite, received a warm welcome; Alexander Dagmar, Kitty Doner and Mabel Withee scored; chorus and spectacular effects excellent. Robert B. Mantell in repertoire of Shakesperian and classical plays, Nov. 6-11.

The Orpheum presents a particularly attractive bill. Daisy Jean, a musician of exceptional ability was the headliner and deserves her place. William A. Hanlon and company, and Ezra Mathews and company in a sketch called "Prosperity," scored. Sam Howe in a high-class and well staged burlesque show made a hit at the Gayety. Brieux's charming study of French peasant life, "Blanchette," was given at the National Francais; Mlle. Blanche David in the title role, and M. Filion as her father were excellent.

W. A. TREMAYNE.

DECATUR, ILL.

DECATUR, ILL. (Special).—The Lincoln Square house was opened with "Hit-the-Trail Holliday" with every seat taken. The company gave satisfaction and the house was opened amid a blaze of glory. Mayor Dinneen, Harry K. Shockley, manager, and C. A. Waite, owner, made brief talks. They were introduced to the audience by Frank Otto, who made a decided hit in the title role of "Billy" Holliday, who was greeted by a $1,600-house. Hyams and McIntire in "My Home Town Girl" were greeted by a fair house Oct 31. This company gave good satisfaction. "Twin Beds" had the honor of playing the first matinee Saturday Nov. 4. The Romona pictures, Nov. 3-7, and "Experience," Nov. 10-11.

The Beautiful New Avon Picture Theater will open its doors about Nov. 15. Roy Cairns of the Cairns Bros. show will have charge of the orchestra.

Otto Weaver of this city will go out with The Howe's Great London Shows next season.

The Pullen's comedians of Decatur are now playing dates under canvas in Miss.

Frank Barclay has charge of the stage with Jesse Blair's comedians this season, and the company is now playing Texas towns. They recently concluded a two-week's engagement at Memphis, Texas.

The Harry Parker Comedy company closed their season last week and have gone into Winter quarters at Rockford, Ill.

PERCY S. EWING.

CORRY, PA.

CORRY, PA. (Special).—Manager Manley Parker of Rex Theater had two excellent attractions when he offered "Lady Luxy," Oct. 27 and a return engagement of Leroy, Talma and Bosco, magicians, Oct. 30. Both drew fair business, and audiences were highly pleased. Counter free attractions injured business. The next regular attraction is Nov. 14. Pictures, off nights.

To show the variation of a one-night-stand playhouse, the bill for week Oct. 30, at Park Opera House, in Erie, is a good example. First two nights of the week a burlesque show, Wednesday, Maud Allan in classic dances; Thursday, farce comedy, "The Blue Envelope," and balance of week, magicians, Leroy, Talma and Bosco.

M. J. BERLINER.

FT. DODGE, IA.

FT. DODGE, IA. (Special).—Princess: Fiske O'Hara in "His Heart's Desire," Nov. 3-4. This is Mr. O'Hara's sixth consecutive visit to this city and on account of the great demand for tickets Manager Nugent decided to book O'Hara for two nights and the house was almost entirely sold out for both.

Peeples and Greenwald's All Girl Revue of 1917, Nov. 8-9-10.

Henry Legzo, manager of the Majestic, gave the services of his entire orchestra that they might take part in a meeting held by the citizens of Ft. Dodge Oct. 30 in an effort to elect Major S. P. Philpot, who is nominated for sheriff of this county and who is absent at Brownsville, Texas, with his regiment.

LILLIAN N. RANKIN.

JACKSONVILLE, FLA.

JACKSONVILLE, FLA. (Special).—Maude Adams appeared at the Duval in "The Little Minister," Oct. 28, to capacity business. The Princess Pat," Nov. 5-6. S. H. McKay, of Nashville, Tenn., has assumed the management of the Prince Theater. The Rexert photo players, twenty-two strong, arrived Oct. 30. Chas. H. Weston is director. Members of the company are: Gene King, Jace Dale, Mile. De Arcy, Cora Beach, Alice Inward, James Keys, Bettie True, Fred Saunders, Winnie Siebert, Fred Truesdale, Helen Hanford, Sarah McCoy, Edward Franklyn, William Ferguson, Ethel French, Eugene French, and John French. Their first picture will be "The Legend of the Everglades."

E. O. UEBEMANN.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Palace, Nov. 1: The past week has brought the largest houses since the regime of Manager William O'Neil. The manager is firmly convinced that the Fall season will be a banner one. Roger Gray and company in vaudevillized musical comedy was very good.

Auditorium (M. P.), Oct. 30: Business brisk. "The Rummey" pleased while "The Return of Draw Egan" was a good drawing card. New Park, Oct. 30: Manager James Sheehan, "Broadway and Buttermilk" drew good houses 31: "The Million Dollar Doll," Oct. 31, played to a fair house. The New Park lobby is undergoing changes which will make the entrance fireproof.

J. J. MAHONEY.

LOS ANGELES

LOS ANGELES, CAL. (Special).—The Orpheum, week Oct. 29-Nov. 4, offers its patrons more excellent music on the new program. Frederick Bowers, writer of innumerable song hits, heads the bill, and brings with him a goodly number of assistants, for the interpretation of these hits. Walter Brower is another newcomer with lots of talk that "gets across" very well. The artistic Morin sisters have a turn of delightfully original dances. The Lunette sisters do a bit of aerial whirling dances. Miss Evan Burrows Fontaine and company are retained with their exotic pantomime dances. The comical bit, "Honor Thy Children," is another holdover that still delights the audience, as will the clever Italian musicians, Webb and Burns.

The Burbank is to have a very completely artistic revival of "Why Smith Left Home"—Joseph Galbraith gives the trial-burdened part of John Smith and is most comical. Edith Lyle is the equally interesting Mrs. The rest of the famous and popular Burbank company will be an able support to this rare old comedy.

Richard Ordynski has at last become satisfied with his artists and the Little Theater opened its doors under the new management, Tuesday night, Oct. 31, with the Russian play "Nju." Irving Pichel, Joe King, Herbert Herron and Kirah Markham are prominent in the cast, and much is expected from the part of Nju, portrayed by a young woman who will undoubtedly do all and more than enough, to satisfy her audience.

The detective comedy, "The Dummy," is to hold the stage at Morosco's. This is the first presentation in Los Angeles of that play which had such a tremendous success for two seasons in the East. "The Dummy" is a little boy and the part is to be taken by Charles Barton, who has been brought to Los Angeles especially for this role. Dorothy Love Clark plays the opposite. The others of the cast include Edmund Lowe, Mary Baker, Billy Garwood, etc.

J. VAN CARTMELL.

ST. PAUL, MINN.

ST. PAUL, MINN. (Special).—Although this Saintly City has at different times in the past established records (of various sorts) in regard to theatrical attendance nothing has ever approached the wonderful business accorded the Ellis Opera company at the Auditorium at the highest prices ever charged here for grand opera. Perhaps a thousand people were turned away Oct. 20, when "Carmen" was the bill with the romantically robust Geraldine Farrar in the role of the amorous lady who could not be blamed for her Spanish blood. Doubtless the popularity of the Lasky picture had much to do with this as many attended who could not, ordinarily, be termed devotees of grand opera. The unusually large attendance at "Il Trovatore," 21, might partially be laid to the door of vaudeville, where some portions of that Italian musical thriller might be heard most any week. The principals, Louise Homer, Marie Rappold, Helen Stanley, Alma Peterson (St. Paul girl), Clarence Whitehill, Morgan Kingston, were naturally the recipients of overwhelming applause. Hiram D. Frankel had charge of the local management. The Boston National Grand Opera company will sing "Tosca," "Faust," "Iris" and "Andrea Chenier" at the Auditorium Feb. 6-7-8, 1917.

"The Unborn" (film) returned to the Metropolitan 15-21; "Twin Beds," 22-25; David Kessler Yiddish company 26-28; Aborn Opera company in "Bohemian Girl," 29-Nov. 1; "Jollies of 1916" (local), 2-4; "Strength and Virtue" (film) 5-11; "Pair of Silk Stockings," 12-18; "Experience," with Duncan Penwarden and Louise Gerard, local stock favorites, 26-Dec. 2.

"Is Any Girl Safe?" was pictorially interrogated at the Blue Mouse 18-21, while at the same time the Majestic queried "Where are my Children?" Both theaters have since returned to saner and better pictures. "Purity" was a recent Strand offering.

JOSEPH J. PFISTER.

VICKSBURG, MISS.

VICKSBURG, MISS. (Special).—The Walnut Street Theater (H. Mayer, manager); Friday, Nov. 3, Joe Weber's production of "The Only Girl" Nov. 7, Marbury Comstock Co. present for one night "Very Good Eddie," Nov. 7, Maude Adams in "The Little Minister," Nov. 11.

Alamac Theater (L. J. Pico, manager; Harry Morel, assistant manager): "The Eternal Way," "The Iron Claw," Oct. 29. "Romeo and Juliet," with Bushman and Bayne, Nov. 1.

Bijou Dream (Louis Davison, manager): Blanche Sweet and Elliott Dexter in "Public Opinion," Oct. 29. Mary Fuller in "Love's Masquerade," Oct. 30.

Dreamland (Louis Davison, manager): "The Evangelist" "Mutt and Jeff," Oct. 29. Alseda, the Great Hypnotist, three days, commencing Oct. 31. Ringling Brothers Circus, Jackson, Miss., Nov. 2.

OTTO F. WEIMAR.

WILLIMANTIC, CONN.

WILLIMANTIC, CONN. (Special).—Manager Sam Johnson of the Loomer, realised heavily with the "Princess Pat" No. 2 company, Oct. 31. Charley Chaplin in "The Fireman," did a landoffice week end.

Scenic: "The End of the World" is drawing big crowds at this house.

Gem: The Triangle had Wm. H. Tompson in "The Eye of Night and Keystone Hearts," and Sparks kept a big audience in good humor. A well liked photoplay was Clara Kimball Young in "Dark Silence." The Star is rapidly nearing the opening, pending renovation.

C. C. PALMER.

NEENAH, WIS.

NEENAH, WIS. (Special).—Tom Powell's Peerless Minstrels in interesting ensembles and sketches, including the Marriott Troupe in bicycling and acrobatic stunts, to good business, at the Neenah, Oct. 27. The Winninger Players in "Under Cover," to S. R. O. Oct. 30-Nov. 4. Week Oct. 30, nearly all the Winningers were again in Wisconsin. The players at Neenah have John and Adolph. The Cohan Revue at the Davidson in Milwaukee has Charles, and Joseph is managing the playhouse at Appleton. Only Frank, the eccentric German comedian, would be needed to finish this interesting quintette.

GUSTAVE KISS.

SEATTLE, WASH. (Special).—Moore and Metropolitan, dark, Oct. 22-28. At the Pantages, vaudeville and photoplay; good business prevailed. Palace Hip, vaudeville: Oak, Monte Carter Musical Comedy Company in "Made in America." Motion pictures at the Clemmer.

BENJAMIN F. MESSERVEY.

(Continued on page 20)

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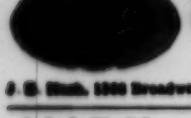

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(Continued from page 19)

HAMILTON, CAN.

HAMILTON, CAN. (*Special*).—Grand Opera House, A. Stronger, manager: Business has been good. "Everywoman," Oct. 17-18, capacity houses. "Some Baby," 20-21, had three good houses, and made a hit. Fred A. Hayward, the manager, was asked to give a return engagement. Miss Grace Merritt, the leading lady, who is related to the Merritt family of St. Catherines, one of the most prominent Canadian families, has endeared herself to the people in every Canadian town where the company has played, by donating a percentage of the receipts to the local Red Cross. In Hamilton she made a stirring speech at a recruiting meeting Sunday night when several thousand people were present, and secured several recruits for the army. The cast was good, every member being well adapted to his or her part. It included Don MacMillan, Homer Hunt, Sterling Chisholme, Warren Kent, Sam Black, John Bingham, Carolyn Hayward, Dorothy Gray and Hope Kingsley.

The Temple, James Wall, manager, has capacity houses at two a day vaudeville. Week of Oct. 23: Johnson, Carlton Sisters, The Frolickers, Quigley and Fitzwater, Tom Brown's Musical Minstrels; moving pictures. The Lyric: Moving pictures; the Savoy, burlesque, good business. Miss Frances McGrath, who has been the popular leading lady at the Temple Summer Stock, is taking a rest here for a time, in company with her mother.

MINNIE JEAN NISBET.

TERRE HAUTE

TERRE HAUTE, IND. (*Special*).—Grand (Edward F. Gallican, Manager): "Uncle Tom's Cabin" played to big business, Oct. 15; Ruth St. Denis to big houses Oct. 16. Wrestling Myers, a Terre Haute girl, made her first professional appearance in this city and displayed rare talents. She was warmly received and shared honors with the star. "Twin Beds," Oct. 25, 26, proved to be extremely funny; fair-sized audiences. It was ably presented by a capable cast, in which the acting of Lois Bolton stood out prominently. George Cohan never disappoints and this was proven by the excellent company that presented "Hit-the-Trail Holliday," Oct. 28. Business was fair. Frank Otto in the title role is one of the most natural players seen in local theaters in some time.

Wheel burlesque is presented at the Grand on Sunday, Monday and Tuesday of each week. The current attraction is "The High Life Girls." Attendance has been reasonably good.

GARTY BASCOTT.

WORCESTER, MASS.

WORCESTER, MASS. (*Special*).—Royalty came to town and, like all good, equality believers, Worcesterites flocked to do homage, the attractions being "The Prince of Pilsen," with Charles Horn and a pleasing company, Oct. 23-24, and "The Princess Pat," with Ruth Welch, immeasurably improved over last season, 25. Both played the Worcester Theater and the latter did a very good business. For the last half of the week burlesque in the form of "The Tempters" tempted fate with about the poorest exhibition of burlesque seen here this season. Business was only fair. "The Blue Paradise," 30-Nov. 1-2; and "Capt. Kidd, Jr.," formerly "The Buried Treasure," with Edith Taliaferro, 6-7-8, with Billy Watson's Beef Trust sandwiched in as the burlesque attraction, 3-4-5.

The International attraction last week was "That Other Woman," by Lem B. Parker, featuring Edna Archer Crawford, the piece being a makeshift one, so 'tis said, to replace Harry Clay Blaney in "In Walker Jimmy," which failed to do anything but walk out here in a stock production at the Grand last year.

Sam Leibert and company in "A Shattered Idol," one of the finest Hebrew one-act plays in memory, featured the closing half at the Plaza. At the Elm Street house, also a Poli continuous theater the headliner, "The Empire Girls," proved none too strong for the position.

In pictures the two "Romeos" fought it out, that with Francis X. Bushman and Beverly Bayne, holding forth at the Pleasant for the entire week, 23, and the Theda Bara-Harry Hilliard, abbreviated edition, attracting about equal attention as a part of the Elm Street bill for the opening half.

A life-size portrait of P. T. Barnum has been hung in the lobby of the Worcester Theater, the gift of Clinton Barnum Seeley, heir to the Barnum interests, of Bridgeport, to P. F. Shea, owner of the Worcester. Local Manager F. D. Shea is responsible for obtaining the picture for this city.

A clever bit of advertising emanated from the mind of Billy Barry, Poli manager at the Grand in the form of regular election cards and throwaways, invoking the support of the public for S. Z. Poli and his policies at the Grand. It bears Poli's picture and is a genuine fooler.

GEORGE BRINTON BEAL.

OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—Russell: "Some Baby," Oct. 23 and matinee, pleased fair audiences; "Hobson's Choice," Oct. 30-31, delighted large audiences; "When Dreams Come True," Nov. 1, to good business.

Dominion, Nov. 2-4: James Kennedy and company in Jack Swift, and Barto and Clark in "Marooned," scored great hits; Sid Baxter and Beatrice, the Weavers, and King and Harvey, also pleased, to the usual capacity business.

Family, week Oct. 30: Vaudeville and pictures to big business.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Memphis, Tenn., 6-8, Jackson, Miss., 9, Vicksburg, 10, Meridian, 11, New Orleans, La., 12-18.

ARLISS, George (Klaw & Erlanger and Geo. C. Tyler): Albany, N. Y., 10-11.

ANGLIN, Margaret (Chas. Frohman, Inc.): Chgo., 30-Nov. 11, Toronto 13-18.

ARMS and the Girl (Wm. Harris, Jr.): N. Y. C. Sept. 27—indef.

BACK Fire (Walter N. Lawrence): N. Y. C. Oct. 2—indef.

BERNHARDT, Mme. Sarah (W. F. Connor): Washington 6-11, Boston 13—indef.

BIRD of Paradise (Oliver Morosco): Logansport, Ind., 8, Frankfort 9, La Fayette 10, St. Louis 12-18, Jacksonville, Ill., 20, Decatur 21, Champaign 22.

BLANEY, Harry Clay (Circuit): Buffalo 6-11, Pittsburgh 13-18, Cleveland 20-25.

BOOMERANG, The (David Belasco): Cinti. 6-11.

BOYER, Nancy (Will J. Donnelly): Phila. 6-11, Atlantic City N. J., 13-15, Camden 16-18, Phila. 20-25.

BROADWAY After Dark (Halton Powell): Washington 6-11, Balto. 13-18, Camden, N. J., 20-25.

BUNTING, Emma (E. A. Schiller): Prov. 6-11, Boston 13-18, Buffalo 20-25.

CHEATING Chesters (A. H. Woods): N.Y.C. Aug. 9—indef.

CINDERELLA Man (Oliver Morosco): Balto. 6-11, Boston 13—indef.

COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—indef.

COMMON Clay (A. H. Woods): Chgo. Aug. 28—indef.

COMMON Clay (A. H. Woods): Balto. 6-11, Washington 13-18.

DAUGHTER of Mother Machree (Leffler and Bratton): Boston 6-11, Buffalo 13-18, Pittsburgh 20-25.

DITRICHSTEIN, Leo (Cohan and Harris): Chgo. Oct. 1—indef.

DREW, John (Chas. Frohman): N.Y.C. Oct. 23—indef.

ELINORE, Kate (Williams and Hill): Chgo. 6-11, Indianapolis 13-18, Louisville 20-25.

EMMETT, Gracie (Circuit): B'klyn 6-11, N.Y.C. 13-18, Worcester, Mass., 20-25.

ETERNAL Magdalene: Newark, N. J., 6-11, B'klyn 13-18, N. Y.C. 20-25.

EVERYWOMAN (Henry W. Savage): Regina, Sask., Can., 6-8, Saskatoon 9-11, Edmonton, Alta., 13-15, Calgary 16-18, Lethbridge 20; Great Falls, Mont., 21, Lewistown, 22.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Phila. Oct. 1-Nov. 11.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Milwaukee 5-18, Minneapolis 19-25.

FAIR and Warmer (Selwyn and Co.): Chgo. Aug. 7—indef.

FISHER, Mrs. (Corey and Ritter): Boston Oct. 23—indef.

FLAME, The (Richard Walton Tully, Inc.): N.Y.C. Sept. 4—indef.

FOR the Man She Loved (Arthur C. Alston): Paterson, N. J., 6-11, Newark 13-18, B'klyn 20-25.

FRANKLIN, Irene (Frederic McKay): Cinti. 6-11.

GETTING Married (Wm. Faversham): N.Y.C. 6—indef.

GIRL He Couldn't Buy (Arthur C. Alston): Worcester, Mass., 6-11, Prov. 13-18, Boston 20-25.

GIRL Without a Chance (Eastern, Robert Sherman): Sunbury, Pa., 8, Shamokin 9, Mt. Carmel 10, Scranton 11, Shenandoah 13, Bloomsburg 14, Lancaster 15.

GIRL Without a Chance (Western, Robert Sherman): Ellsworth, Kan., 8, Hoisington 9, Ellinwood 10, Larned 11, St. John 13, Mackeville 14, Stafford 15, Pratt 16, McPherson 17, Wichita 18.

GIRL Without a Chance: Atlantic City 6-8, Camden 9-11, Phila. 13-18.

GOOD Gracious Annabelle (Arthur Hopkins): N.Y.C. Oct. 31—indef.

GRAHAM, Oscar: Boerne, Tex., 8, Comfort 9, Kerrville 10, Fredericksburg 11-13, Center Point 14, Hondo 16, Seguin 17, Gonzales 18, Yorktown 19, Victoria 20, Goliad 21, Port Lavaca 22.

HEART of Dixie (Robt. Campbell): Chgo. 6-11, St. Louis 13-18, Kansas City 20-25.

HIS Bridal Night (A. H. Woods): Balto. 6-11.

HIT-the-Trail Holliday (Cohan and Harris): Birmingham, Ala., 9.

HIT-the-Trail Holliday (Cohan and Harris): B'klyn 30-Nov. 1, Balto. 13-18, N.Y.C. 20-25.

HODGE, William (Lee Shubert): N.Y.C. Oct. 4—indef.

HOLMES, Taylor (Jos. Brooks): N.Y.C. Oct. 2—indef.

HOUR of Temptation (Phil P. Benedict): Toledo 6-11, Detroit 13-18, Chgo. 20-25.

HOUSE of Glass (Cohan and Harris): Boston Oct. 30—indef.

HOUSE of Glass (Western, Cohan and Harris): Greenville, S. C., 8, Asheville, N. C., 9, Bristol, Tenn., 10, Knoxville 11, Nashville 13-14, Chattanooga 15, Atlanta, Ga., 16-18, Athens 20, Augusta 21, Charleston, S. C., 22.

IKEY and Abey (Geo. H. Bubb): Graettinger, Ia., 8, Ringsted 9, Armstrong 10, Triumph, Minn., 11, Springfield 12, Sleepy Eye 13, Russell 14, Lake Benton 15, Flandreau, S. D., 16, Clayton, Minn., 17, Brewster 18, Laverne 19, Colton, S. D., 20, Howard 21, Canton 22.

IRVING PLACE Theater Co.: N.Y.C. Sept. 26—indef.

JUSTICE (John D. Williams): Chgo. Oct. 16-Nov. 11.

JUST a Woman (Messrs. Shubert): N.Y.C. 6-11.

LITTLE Girl in a Big City (Co. A, Arthur C. Alston): Omaha 6-11, Chgo. 13-18, Indianapolis 20-25.

LITTLE Peggy O'Moore: Jersey City, N. J., 6-11, Paterson 13-18, Newark 20-25.

MARY Broome (Maurice Browne): Chgo. Oct. 16—indef.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—indef.

MAUDE, Cyril: N.Y.C. Oct. 30—indef.

MANTELL, Robert: Montreal 6-11.

MERRY Wives of Windsor (Silvio Hein): Washington 6-11.

MILLIONAIRE'S Son and the Shop Girl (Circuit): New Orleans 6-11, Richmond, Va., 13-18, Washington 20-25.

MY Mother's Rosary (Ed Rowland): Richmond 6-11, Washington 13-18, Balto. 20-25.

NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.

OBJECT—Matrimony (W. A. Brady): N.Y.C. Oct. 25—indef.

OLD Lady 31 (Lee Kugel): N. Y.C. Oct. 30—indef.

OLD Homestead (S. Z. Poli): Louisville 6-11, Nashville 13-18 Memphis 20-25.

PATTON, W. B. (Frank R. Smith): Minden, Neb., 9, Cambridge 10, McCook 11, Alma 13, Norton, Kan., 14, Phillipsburg 15, Mankato 16,

Clyde 18, Belleville 20. Fairbury, Neb., 21, Blue Rapids, Kan., 22.
PEG o' My Heart: N.Y.C. 6-11, Worcester, Mass., 13-18, Prov. 20-25.
PENALTY of Sin: St. Louis 6-11, Kansas City 13-18, Omaha 20-25.
PIERROT the Prodigal (Winthrop Ames): N.Y.C. Sept. 6—indef.
POLLYANNA (Jos. Brooks and Geo. C. Tyler): N.Y.C. Sept. 18—indef.
POTASH and Perlmutter in Society (A. H. Woods): Phila. 6-25.
RICH Man, Poor Man (George Broadhurst): N.Y.C. Oct 5—indef.
RIGHT Little Girl (W. H. Curtis and T. Daniel Frawley): Syracuse 6-8, Albany 9-11.
RIO GRANDE (Chas. Frohman, Inc.): N.Y.C. 13-18.
ROLLING Stones (Clark Ross): Pittsburgh 6-11, Youngstown, O., 13-18, Cleveland 20-25.
SERAMONDA (Julia Arthur): Long Branch, N. J., 11.
SEVEN Chances (David Belasco): N.Y.C. Aug. 18—indef.
SHAMEEN Dhu: Clearfield, Pa. 8.
SILENT Witness (H. H. Frazee): N.Y.C. 6-11.
SKINNER, Otis (Chas. Frohman, Inc.): Phila 30-Nov. 11, N.Y.C. 13-18.
SOMEBODY'S Luggage (Messrs. Shubert): Buffalo 6-11.
SOTHERN, E. H. (Messrs. Shubert): Prov. R. I., 6-8, Washington 13-18.
STAHL, Rose (Chas. Frohman, Inc.): Muncie, Ind., 8, Indianapolis 9-11, Lafayette 13, South Bend 14, Kalamazoo, Mich., 15, Battle Creek 16, Muskegon 17, Grand Rapids, 18.
STARR, Frances (David Belasco): St. Louis 6-11.
SUNNY South (J. C. Rockwell): Salineville, O., 10, Minerva 11, Carrollton 13, Dennison 14, Cadiz 15, Newcomerstown 16, Caldwell 17, Marietta 18, Barnesville 20, Dresden 21, Coshocton 22.
TAYLOR, Laurette (Klaw & Erlanger and Geo. C. Tyler): Rochester 6-8.
TEMPEST, Marie (Messrs. Shubert): Boston, Oct. 30—indef.
TREASURE Island (Chas. Hopkins): N.Y.C. Oct. 21—indef.
TREE, Sir Herbert: Boston, Oct. 16-Nov. 11.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
TWIN Beds (A. S. Stern and Co.): Winnipeg, Man., Can., 6-11, Brandon 13, Regina, Sask., 14-15, Moose Jaw 16, Saskatoon 17-18, Edmonton, Alta., 20-22.
UNCHASTENED Woman (Oliver Morosco): Chgo. Sept. 30—indef.
UNDER Sentence (Selwyn and Co.): N.Y.C. Oct. 3—indef.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
WARFIELD, (David Belasco): N.Y.C. Oct. 10-Dec. 2.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.
WELCH, Joe (M. Jacobs): Cleveland 6-11, Toledo 13-18, Detroit 20-25.
WHICH One Shall I Marry? (J. J. Howard): Indianapolis 6-11, Louisville 13-18, Nashville 20-25, Birmingham 13-18, Atlanta 20-25.
WINNING of Barbara Worth (L. C. Yeomans): Vancouver, B. C., 9-11.
WOMAN He Married (Edwin Spiegel): Memphis 6-11, New Orleans 13-18, Richmond 20-25.
YELLOW Jacket (Matinees only): Nov. 9-15.

PERMANENT STOCK

BAKERSFIELD, Cal.: Opera House.
BAKERSFIELD, Cal.: Parra's.
BALTIMORE: Colonial.
BOSTON: Jewett.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway.
BROOKLYN: Fifth Avenue.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Texas Grand.
EVANSVILLE, Ind.: Majestic.
FAIRMONT, W. Va.: Hipp.
FARGO, N. D.: Orpheum.
FREEPORT, Ill.: Orpheum.
FT WAYNE, Ind.: Temple.
HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
KANSAS CITY: Willis Wood.
LANSING, Mich.: Gladmer.
LAWRENCE, Mass.: Colonial.
LONG BEACH, Cal.: Empress.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
LOS ANGELES: Belasco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MT. VERNON, N. Y.: Playhouse.
NEW BEDFORD, Mass.: New Bedford.
NEW HAVEN, Conn.: Hyperion.
NEW LONDON, Conn.: Playhouse.
NEW YORK CITY: Elsmere.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Lincoln.
NEW YORK CITY: Spooner.
NORTHAMPTON, Mass.: Academy.
OAK PARK, Ill.: Otis Oliver.
OGDEN, U.: Alhambra.
PATERSON, N. J.: Empire.
PITTSBURGH: Empire.
PORTSMOUTH, N. H.: Sun.
READING, Pa.: Orpheum.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SAN JOSE, Cal.: Victory.
SEATTLE: Orpheum.
SHARON, Pa.: Morgan-Grand.
SIOUX CITY, Ia.: Grand Opera House.
SIOUX CITY, Ia.: Princess.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
ST. JOSEPH, Mo.: Tootle.
ST. LOUIS: Imperial.
ST. LOUIS: Park.
ST. LOUIS: Players.
ST. PAUL: Shubert.
UNION HILL, N. J.: Hudson.
WASHINGTON, D. C.: Howard.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Winnipeg.
YONKERS, N. Y.: Warburton.

TRAVELING STOCK

CHICAGO: Olson, N. Y., 6-11.
CORNELL-Price Players: Peru, Ind. 6-11.
DEMING, Laurence: Rushville, Neb., 6-8, Hay Springs 9-11.

OPERA AND MUSIC

ABARBANELL, Lina (John Cort): N.Y.C. Sept. 11—indef.
ALONE at Last (Messrs. Shubert): Chgo. 15—indef.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.
BLUE Paradise (Messrs. Shubert): B'klyn, 6-11.
BLUE Paradise (Messrs. Shubert): Chgo. Sept. 17—indef.
BOSTON National Opera Co.: Cleveland 20-22.
BRINGING Up Father in Politics (Gus Hill): Phila. 6-11, Jersey City, N. J., 13-18.
BRINGING Up Father (Griff Williams): Cortland, N. Y., 8, Oswego 9, Fulton 10, Watertown 11, Potsdam 13, Canton 14, Malone 15, Plattsburg 16, St. Albans, Vt., 17, Burlington 18, Barrie 20, St. Johnsbury 21, Sherbrook, Que., 22.
CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N.Y.C. 6—indef.
COHAN Revue 1916 (Cohan and Harris): Pittsburgh 6-11.
ELTINGE, Julian (A. H. Woods): Cleveland 6-11, Buffalo 13-18, Pittsburgh 20-25.
FIELDS, Lew (Messrs. Shubert): Cleveland 6-11.
FOX and Stewart (C. J. Goldenberg): Balto. 6-11, Phila. 13-18, Atlantic City 20-22.
GO to It (F. Ray Comstock): N.Y.C. Oct. 24—indef.
HELD, Anna (Messrs. Shubert): Boston 6-18.
HIP Hip Hooray (Chas. Dillingham): Phila, Oct. 14-Nov. 11, Boston 13-Dec. 9.
HITCHCOCK, Raymond (Chas. Dillingham): N.Y.C. Oct. 3—indef.
HYAMS and McIntyre (Perry J. Kelly): Davenport, Ia., 8, Iowa City, 9, Des Moines 10-11, Ottumwa 12, Oskaloosa 13, Grinnell 14, Marshalltown 15, Cedar Falls 16, Ft. Dodge 17, Mason City 18, Albert Lea, Minn., 19, Faribault 20, Red Wing 21, Rochester 22.
KATINKA (Messrs. Shubert): Pittsburgh 6-11.
LITTLE Cafe (Philip H. Niven): Atlantic City 9-11, Bklyn. 13-18.
MAID to Order (Ed. H. Lester): Youngstown, O., 8, Titusville, Pa., 9, Erie 10.
MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—indef.
MONTGOMERY and Stone (Chas. Dillingham): Buffalo 6-11, Balto. 13-18.
MUTT and Jeff's Wedding (Joe Pettingill): Detroit 6-11, Chgo. 13-18, St. Louis 20-25.
ONLY Girl (Joe Weber): Columbus 6-8.
PASSING show of 1916 (Messrs. Shubert): Phila. 6—indef.
POM-POM (Henry W. Savage): St. Louis 5-11, Indianapolis 13-15, Louisville, Ky., 16-17, Lexington 18, Columbus, O., 20-22.
PRINCE of Pilsen (Perry J. Kelly): Clearmont, N. H., 8, Bellows Falls, Vt., 9, St. Johnsbury 10, Berlin 11, Newport 13, St. Albans 14, Plattsburg, N. Y., 15, Malone 16, Massena, N. Y., 17, Watertown 18, Oswego 20, Fulton 21, Utica 22.
PRINCESS Pat (John Cort): Chgo. Oct. 1—indef.
RING, Blanche (Frederic McKay): Springfield, Mass. 7-8.
ROBINSON Crusoe, Jr. (Messrs. Shubert): Boston 6—indef.
SERENADE, The (Walker and Stevens): Norfolk, Va., 7, 8, Rocky Mount, N. C., 9, Darlington, S. C., 10, Charleston 11, Sumter 13, Orangeburg 14, Augusta, Ga., 15, Athens 16, Albany 17, Montgomery, Ala., 18, Pensacola, Fla., 20, Mobile, Ala., 21, Meridian, Miss., 22.
SHOW of Wonders (Messrs. Shubert): N.Y.C. Oct. 26—indef.
SO Long Letty (Oliver Morosco): N.Y.C. Oct. 23—indef.
STEP Lively (Acme Production Co.): Nashville 6-11, Memphis 12-18.
SYBIL (Chas. Frohman, Inc.): Boston Oct. 30—indef.
VERY Good Eddie (Marbury-Comstock): Boston Aug. 14-Nov. 11.
VERY Good Eddie (Marbury-Comstock): Birmingham, Ala., 10, 11.
VERY Good Eddie (Marbury-Comstock.: Springfield, Mass., 9-11.
WHEN Dreams Come True (Coutts and Tennis): Chatham, Ont., Can., 8, Stratford 9, Kitchener 10, Hamilton 11, Toronto 13-18.
WILSON, Al H. (Sidney R. Ellis): Shreveport, La., 9, Longview, Tex., 10, Marshall 11, Sulphur Springs 12, Greenville 13, Sherman 14, Wichita Falls 16, Ft. Worth 17, Dallas 18-21.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld): Phila, Oct. 30—indef.

MINSTRELS

FIELD, Al. G.: Galveston, Tex. 8, Houston 9, 10, San Antonio 11, 12, Austin 13, Waco 14, Ft. Worth 15, Dallas 16-18, Shreveport, La. 19, 20, Monroe 21, Alexandria 22.

MISCELLANEOUS

BARNUM and Bailey: Bonham, Tex., 8, Paris 9, Texarkana, Ark., 10, Little Rock 11, Memphis, Tenn., 12.
DIAGHILEFF'S Ballet Russe: Boston 6-10.
LUCEY, Thomas Elmore: Quinn, S. D., 8, Cottonwood 9, Underwood 10.
THURSTON the Magician (Jay Klink): Kansas City 6-11, Omaha 13-18, Chgo. 20-25.

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WOMEN

Andrews, Grace. Ruth Amos.
Bigelow, Dorothy. Elenore Brent. Henrietta R. Browne. Ines Buck. Daisy Burton. Adelyn Bushnell.
Cadieux, Madeline. Corinne Cantwell. Mrs. Edward Chapman.
DeRex, Rena. Violet De Vourne, Marguerite Dunwold. Louise Dyer.
Evans, Jane.
Forbes, Marion.
Goodwin, Eileen.
Haines, Lewis. Georgia Harvey. Fannie Oliver Haskins. Helen Howard.
Johnson, Mrs. Charles.
Keane, Mary. Priscilla Knowles. Kitty Kyle.
Linsenow, Lillian. Ethel Lorraine.
Mark, Anne. Beth C. Merrill. Grace Merritt. Celeste Miller. Cora Lawton Mitchell. Mrs. J. B. Murphy.
Ohrman, Chilson. Edna May Oliver.
Pitt, Margaret. May Price.
Reed, Mabel. Estelle Richmond. Florence Rittenhouse. Florence Roberts.
Sammis, Esther. Ivy Scott. Marguerite Starr. Muriel Starr.
Taylor, Edith. Violet A. Tewksbury. Anne C. Turner.
West, Mr. and Mrs. Ethel Westley. Adelaide Wilson. Marie Wolf.

MEN

Adams, Robert J., Ainsworth Arnold.
Batie, Franklyn. Eric Bloch. Orrin T. Burke. J. P. Burtis. Royal Byron. Charles R. Bacon. Colquin, William.
Fletcher, Charles.
Gastrock, Phillip. Charles Grande.
Hadley, Joe. George F. Harris, John M. Hickey. Robert Hogan. N. H. Holmes.
Jackman, J.
Kent, Bruce. Frank Kimball. Leslie King.
LaCour, Harry. Juan de La Cruz. Ed. H. Lester. Eugene Leis. Bert Leigh. Edward Lewers. Arthur Litson. John Lotridge.
McClurg, J. T., G. T. Meech. Mr. Meyer. Joseph Morris.
O'Reilly Emmet.
Pendleton, John D., Jr. Eugene Phelps.
Redding, Edwin John Reed. Fred E. Roberts. Gordon Rudin.
Sardan, Frank. Arthur Woodbury Shaw, P. W. Shea. Eddie Sherman, J. E. Soraghan. Mark Sullivan.
Van Buren, Bert. Arthur Vinton.
White, Louis. Harry A. Wilson. Frank Wirth.
Yeoman, L. C.

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MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

Realism and the Close-Up

In his review of a motion picture recently produced a certain well-known critic deplores the scarcity of close-ups in the films, which suggests that, inasmuch as there have been so many offenses in the opposite direction, a lack in this respect is rather to be commended than otherwise.

The close-up, while it has the effect of rendering more intimate the people in the play, enabling them to register their emotions with greater emphasis, can easily be overdone, and is frequently destructive to realism. The continuity of a picture is often seriously interfered with by the sudden appearance on the screen of a magnified view of the principal actors. For the moment the thread of the story is broken and it is sometimes difficult to get back into the atmosphere. Of course this, again, involves the dispute as to the relation of the films to the drama. But as long as we are to have photodramas, often reproduced from stage successes, it is inadvisable to get too far away from the methods of the stage. And theaters have not as yet been manufactured with chairs affixed to trolleys, which will bring the spectators close up to the footlights and then send them back again. And this is virtually the effect of the close-up of the screen.

Another thing: the close-up brings out every detail of the features. There are few players who can undergo the test successfully. And most film patrons will recall instances where they have almost lost sympathy with the hero or heroine upon a too intimate view. The spectacle of real (or glycerine) tears coursing down some abused lady's cheeks; the grin of hate upon the distorted features of the villain, or the smile of manly sympathy, with an accompanying display of ivory, on the visage of the hero, is frequently disillusioning, to say the least. Therefore, we say, use the close-up in moderation, but not to excess.

* * *

Perhaps He is Needlessly Exercised

Writing in a current magazine, EDWARD MOTT WOOLLEY has, it seems, permitted himself to become unduly exercised over the present state of affairs in Filmdom. In his article headed "Motion Pictures—of What?" he has this to say:

"When you mingle with the motion picture men you hear on every side this talk about overproduction. Most of them do not hesitate to say that a crisis has come. They are severe in self-criticism and half a dozen large producers have said to me that the situation is rapidly simmering down to a survival of the fittest. Many motion picture companies have failed; many others are reported to be on the verge of collapse; still others are reorganizing."

This statement, seemingly so freighted with direful possibilities, is a curious mixture of truisms and absurdities. Of course it is to be a "survival of the fittest"—what industry of any magnitude ever failed to experience such a weeding-out process? Certainly companies have failed and others are reorganizing. Failures are inevitable in any great enterprise and without reorganization and readjustment there would be little progress. In an industry that has grown with the rapidity of motion picture making such things are inevitable. But that the business has reached a "crisis," or that overproduction, even of "poor pictures," constitutes a great menace, can scarcely be accepted offhand as a correct statement. It is entirely possible, of course, that Mr. WOOLLEY has inside information which those more closely identified with the industry have not been able to gather.

He goes on to speak of the staff scenario writers and particularly of one who turned out a hundred scripts in an average time of one hour each. He adds: "You can scarcely blame these writers" since "in their own sphere they are adepts and the market has been open to them." Mr. WOOLLEY is evidently an adept in his own sphere and the market has been open to him, for his undeniably interesting and gracefully-written article has all the earmarks of having been "made to order" and possibly within a time limit. But you can scarcely blame him.

Unless, indeed, he is gifted with Cassandra-like prescience, or has gained the confidence of some mysterious oracle of the films, it is possible that his conclusions are reached after a too-hasty consideration of conditions and that a deeper study might have induced him to modify his views so that the prospects of the industry would not have appeared to him so precarious.

The writer is perturbed over the future subjects for motion pictures, as indicated by the title of his article. Since the appeal of the purely melodramatic and sensational has been lost, what will fill the gap, he asks, and maintains that nobody knows. He then quotes, as if to refute his own argument, the statements of producers who believe the supply will be met by the writers of this country, and by the use of classics of literature.

In justice to Mr. WOOLLEY, it must be admitted that he finds several things to commend in motion pictures and in certain instances has pointed out examples of wastage and crude methods of work which should be eliminated. Furthermore he qualifies his assertions by stating that he is not characterizing the whole industry. His final summing up possibly will only be proved truthful or erroneous with the passage of time:

"Altogether it looks very much as if the motion picture industry had almost reached the fork in the road, one course leading down toward partial obscurity and the other up toward a new prestige."

We will, of course, continue to hope that the acumen and common sense of the men in the industry today will guide them into the course which will lead to new prestige. While we can scarcely conceive of even partial obscurity as the dreadful alternative, the words of the writer are fraught with so dire import that we find our convictions wavering, if ever so little. It is perhaps within the realm of possibility that none of the present-day experts in the film industry is possessed of the prevision of Mr. WOOLLEY. One and all, they may be rushing to their doom, destined to what the late GROVER CLEVELAND described as "innocuous desuetude." Let them, then, be warned in time!

"LET GEORGE DO IT!"
Marguerite Clark, in "Miss George Washington"—Famous Players-Paramount.

* * *

Concerning Unheard Dialogue

In the course of an article under his signature in a magazine devoted to the films, a screen comedian of the first rank says: "There is nothing more dramatically unconvincing than unheard dialogue." There is a disposition to cry, "hear! hear!" to this. Certainly there can be nothing more ludicrous than the overdone efforts of the players, on many occasions, to pronounce the words they are supposed to be uttering so that they shall be discernible from the movement of the lips. It is said that deaf and dumb persons have been able to interpret the speeches in this way, but the ordinary individual is not gifted with lip-reading ability, and the effect is more often than not detrimental to the effect of the picture. Better a subtitle than this, or, as the comedian says, the use of "by-play and facial expression" to replace speech. On the other hand, it is of course essential that the players occasionally hold converse—to have them going through their parts without opening their mouths would be the heighth of absurdity. It is merely the exaggerated effort to make the spectator *see* the speech that is to be deplored.

* * *

South American Film Possibilities

The remarks of a prominent film man recently arrived from the Southern provinces, concerning the opportunities for an expansion of the motion picture business in South and Central America afford material for consideration on the part of those who are interested in the development of their foreign trade. While several of the large producing concerns have invaded the Latin-American markets, there must, in a country of such large extent and whose people as a rule are lovers of amusement, be plenty of chances remaining for those who will take the trouble to do a little investigating.

It is evident, however, that to avoid loss and discouragement, conditions should be thoroughly considered before enterprises are undertaken. Temperament is something to be reckoned with in the amusement business. And the Latin temperament is not easily understood by those of different blood. It is possible that a good deal might be done in the way of developing a greater sympathy between the people of the Americas by the use of educational subjects in films in the Southern republics. But comedy, it seems, is what the people there demand and this demand should certainly be supplied by the manufacturers of the United States. It is distinctly regrettable that Italian, Norwegian and other foreign films should be permitted to take precedence in a country which, by reason of propinquity, at least, should draw heavily upon the United States for its requirements.

ADAM HULL SHIRK.

In the December 2 issue of The Mirror, Mabel Condon will give an interesting account of her visit to the Yorke-Metro Studios in Los Angeles, Cal. This will be a special issue and will contain, besides much valuable news of the doings of this company, many illustrations from photographs expressly taken for The Mirror.

C. Aubrey Smith. White, N. Y. Jack Sherrill. White, N. Y. Helen Arnold. Hall, N. Y. Robert Conness. Marie Shotwell.

THE PLAYERS IN PRINCIPAL ROLES OF FROHMAN'S "THE WITCHING HOUR."

EXCHANGEMEN AND EXHIBITORS GET TOGETHER

Express Charge Question and Credit Problems Discussed at Meeting—Arbitration Committee Suggested and Another Session Arranged for

A meeting of members of the F. I. L. M. Club and of the Manhattan, Bronx, and Brooklyn locals of the Exhibitors' League was held at Wurlitzer Hall, 113 East Fortieth Street, on Thursday evening, Nov. 2. The meeting had been called by the exchange men to discuss certain alleged grievances with the exhibitors. Arthur F. Beck, of the Mutual Film Company, New York exchange, acted as chairman.

One of the principal topics of discussion was the matter of express charges, which certain of the exchanges require the exhibitors to pay both for outgoing and returning films. Mr. Beck stated that his company had made the ruling definitely, and that it was outside the province of things that could be discussed, as he had nothing to say about orders that were handed to him from the powers above in his company. He later admitted that he had advised his firm to make the charge.

According to Mr. Beck and other exchange men, there were more important subjects for the exhibitors and exchange men to discuss than the matter of express charges. He thought that the average exhibitor would get better service if the two sections of the industry could get together and help weed out irresponsible or dishonest members, who did not fulfill their obligations, thus putting the rest under a cloud of suspicion.

Some of the exhibitors took exception to the charges that had been put forth in print and in speech alleged to reflect upon the exhibitors. After some discussion objection was made to the use of personalities or of reference by individuals to their own problems, which were said not to interest the majority.

It was announced that one company had selected a certain credit bureau to handle its accounts with exhibitors. The head of the bureau, it was stated, would act in an impartial way investigating both sides of each case. If the exhibitor could show that he was unjustly treated, the credit man would adjust the complaint. Some of the exhibitors could not understand how they could expect impartial treatment from the credit man who was in the pay of the film company. It was explained that the exchange men were willing to have an arbitration committee take up any cases of disagreements between exchanges and exhibitors. The committee, the exchange men promised, would consist of twelve exchange men and eighteen exhibitors. Some of the exhibitors thought it a very fair offer and urged the members to accept it. Then other exhibitors asked if the arbitration committee would take up the question of express charges. There was a deadlock for some time over this question.

At one time the arbitration idea seemed quite acceptable, until the matter of the credit bureau was brought up. Certain members argued that as the exchange men had their credit bureau and were going to go through with their system of sizing up the exhibitors, the exhibitors had better let them go ahead in that way and not bother with an arbitration board. It was suggested that they had the National Association and certain rules to aid them in the solution of their troubles with the exchanges and the courts in addition. To this the exchange men answered that the matters in discussion were of a local and not national nature, and that the national body could justly refuse to waste its time on such matters. As to the courts, it was alleged that it would take at least six months to settle any particular case, and by that time the decision might come too late to do any good.

One of the exchange men succeeded in pouring oil on the troubled waters by offering to refund the express charges of any exhibitor in the room that had dealt with him. This seemed to make a hit with the exhibitors, and they applauded generously. Then a resolution was offered by President James Mannheimer, of the Brooklyn local of the Exhibitors' League, to the general effect that the matter be taken up by the members present with all the members of the three locals of Manhattan, Brooklyn, and Bronx, and that another meeting be held with the exchange men two weeks from the present meeting, when regularly appointed committees with due authority from their locals should discuss all the matters of difference between the two bodies. This resolution was adopted.

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MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

Realism and the Close-Up

In his review of a motion picture recently produced a certain well-known critic deplores the scarcity of close-ups in the films, which suggests that, inasmuch as there have been so many offenses in the opposite direction, a lack in this respect is rather to be commended than otherwise.

The close-up, while it has the effect of rendering more intimate the people in the play, enabling them to register their emotions with greater emphasis, can easily be overdone, and is frequently destructive to realism. The continuity of a picture is often seriously interfered with by the sudden appearance on the screen of a magnified view of the principal actors. For the moment the thread of the story is broken and it is sometimes difficult to get back into the atmosphere. Of course this, again, involves the dispute as to the relation of the films to the drama. But as long as we are to have photodramas, often reproduced from stage successes, it is inadvisable to get too far away from the methods of the stage. And theaters have not as yet been manufactured with chairs affixed to trolleys, which will bring the spectators close up to the footlights and then send them back again. And this is virtually the effect of the close-up of the screen.

Another thing: the close-up brings out every detail of the features. There are few players who can undergo the test successfully. And most film patrons will recall instances where they have almost lost sympathy with the hero or heroine upon a too intimate view. The spectacle of real (or glycerine) tears coursing down some abused lady's cheeks; the grin of hate upon the distorted features of the villain, or the smile of manly sympathy, with an accompanying display of ivory, on the visage of the hero, is frequently disillusioning, to say the least. Therefore, we say, use the close-up in moderation, but not to excess.

* * *

Perhaps He Is Needlessly Exercised

Writing in a current magazine, EDWARD MOTT WOOLLEY has, it seems, permitted himself to become unduly exercised over the present state of affairs in Filmdom. In his article headed "Motion Pictures—of What?" he has this to say:

"When you mingle with the motion picture men you hear on every side this talk about overproduction. Most of them do not hesitate to say that a crisis has come. They are severe in self-criticism and half a dozen large producers have said to me that the situation is rapidly simmering down to a survival of the fittest. Many motion picture companies have failed; many others are reported to be on the verge of collapse; still others are reorganizing."

This statement, seemingly so freighted with direful possibilities, is a curious mixture of truisms and absurdities. Of course it is to be a "survival of the fittest"—what industry of any magnitude ever failed to experience such a weeding-out process? Certainly companies have failed and others are reorganizing. Failures are inevitable in any great enterprise and without reorganization and readjustment there would be little progress. In an industry that has grown with the rapidity of motion picture making such things are inevitable. But that the business has reached a "crisis," or that overproduction, even of "poor pictures," constitutes a great menace, can scarcely be accepted offhand as a correct statement. It is entirely possible, of course, that Mr. WOOLLEY has inside information which those more closely identified with the industry have not been able to gather.

He goes on to speak of the staff scenario writers and particularly of one who turned out a hundred scripts in an average time of one hour each. He adds: "You can scarcely blame these writers" since "in their own sphere they are adepts and the market has been open to them." Mr. WOOLLEY is evidently an adept in his own sphere and the market has been open to him, for his undeniably interesting and gracefully-written article has all the earmarks of having been "made to order" and possibly within a time limit. But you can scarcely blame him.

Unless, indeed, he is gifted with Cassandra-like prescience, or has gained the confidence of some mysterious oracle of the films, it is possible that his conclusions are reached after a too-hasty consideration of conditions and that a deeper study might have induced him to modify his views so that the prospects of the industry would not have appeared to him so precarious.

The writer is perturbed over the future subjects for motion pictures, as indicated by the title of his article. Since the appeal of the purely melodramatic and sensational has been lost, what will fill the gap, he asks, and maintains that nobody knows. He then quotes, as if to refute his own argument, the statements of producers who believe the supply will be met by the writers of this country, and by the use of classics of literature.

In justice to Mr. WOOLLEY, it must be admitted that he finds several things to commend in motion pictures and in certain instances has pointed out examples of wastage and crude methods of work which should be eliminated. Furthermore he qualifies his assertions by stating that he is not characterizing the whole industry. His final summing up possibly will only be proved truthful or erroneous with the passage of time:

"LET GEORGE DO IT!"
Marguerite Clark, in "Miss George Washington"—Famous Players-Paramount.

"Altogether it looks very much as if the motion picture industry had almost reached the fork in the road, one course leading down toward partial obscurity and the other up toward a new prestige."

We will, of course, continue to hope that the acumen and common sense of the men in the industry today will guide them into the course which will lead to new prestige. While we can scarcely conceive of even partial obscurity as the dreadful alternative, the words of the writer are fraught with so dire import that we find our convictions wavering, if ever so little. It is perhaps within the realm of possibility that none of the present-day experts in the film industry is possessed of the prevision of Mr. WOOLLEY. One and all, they may be rushing to their doom, destined to what the late GROVER CLEVELAND described as "innocuous desuetude." Let them, then, be warned in time!

* * *

Concerning Unheard Dialogue

In the course of an article under his signature in a magazine devoted to the films, a screen comedian of the first rank says: "There is nothing more dramatically unconvincing than unheard dialogue." There is a disposition to cry, "hear! hear!" to this. Certainly there can be nothing more ludicrous than the overdone efforts of the players, on many occasions, to pronounce the words they are supposed to be uttering so that they shall be discernible from the movement of the lips. It is said that deaf and dumb persons have been able to interpret the speeches in this way, but the ordinary individual is not gifted with lip-reading ability, and the effect is more often than not detrimental to the effect of the picture. Better a subtitle than this, or, as the comedian says, the use of "by-play and facial expression" to replace speech. On the other hand, it is of course essential that the players occasionally hold converse—to have them going through their parts without opening their mouths would be the heighth of absurdity. It is merely the exaggerated effort to make the spectator *see* the speech that is to be deplored.

* * *

South American Film Possibilities

The remarks of a prominent film man recently arrived from the Southern provinces, concerning the opportunities for an expansion of the motion picture business in South and Central America afford material for consideration on the part of those who are interested in the development of their foreign trade. While several of the large producing concerns have invaded the Latin-American markets, there must, in a country of such large extent and whose people as a rule are lovers of amusement, be plenty of chances remaining for those who will take the trouble to do a little investigating.

It is evident, however, that to avoid loss and discouragement, conditions should be thoroughly considered before enterprises are undertaken. Temperament is something to be reckoned with in the amusement business. And the Latin temperament is not easily understood by those of different blood. It is possible that a good deal might be done in the way of developing a greater sympathy between the people of the Americas by the use of educational subjects in films in the Southern republics. But comedy, it seems, is what the people there demand and this demand should certainly be supplied by the manufacturers of the United States. It is distinctly regrettable that Italian, Norwegian and other foreign films should be permitted to take precedence in a country which, by reason of propinquity, at least, should draw heavily upon the United States for its requirements.

ADAM HULL SHIRK.

In the December 2 issue of The Mirror, Mabel Condon will give an interesting account of her visit to the Yorke-Metro Studios in Los Angeles, Cal. This will be a special issue and will contain, besides much valuable news of the doings of this company, many illustrations from photographs expressly taken for The Mirror.

C. Aubrey Smith. White, N. Y. Jack Sherrill. White, N. Y. Helen Arnold. Hall, N. Y. Robert Conness. Marie Shotwell.

THE PLAYERS IN PRINCIPAL ROLES OF FROHMAN'S "THE WITCHING HOUR."

EXCHANGEMEN AND EXHIBITORS GET TOGETHER

Express Charge Question and Credit Problems Discussed at Meeting—Arbitration Committee Suggested and Another Session Arranged for

A meeting of members of the F. I. L. M. Club and of the Manhattan, Bronx, and Brooklyn locals of the Exhibitors' League was held at Wurlitzer Hall, 113 East Fortieth Street, on Thursday evening, Nov. 2. The meeting had been called by the exchange men to discuss certain alleged grievances with the exhibitors. Arthur F. Beck, of the Mutual Film Company, New York exchange, acted as chairman.

One of the principal topics of discussion was the matter of express charges, which certain of the exchanges require the exhibitors to pay both for outgoing and returning films. Mr. Beck stated that his company had made the ruling definitely, and that it was outside the province of things that could be discussed, as he had nothing to say about orders that were handed to him from the powers above in his company. He later admitted that he had advised his firm to make the charge.

According to Mr. Beck and other exchange men, there were more important subjects for the exhibitors and exchange men to discuss than the matter of express charges. He thought that the average exhibitor would get better service if the two sections of the industry could get together and help weed out irresponsible or dishonest members, who did not fulfill their obligations, thus putting the rest under a cloud of suspicion.

Some of the exhibitors took exception to the charges that had been put forth in print and in speech alleged to reflect upon the exhibitors. After some discussion objection was made to the use of personalities or of reference by individuals to their own problems, which were said not to interest the majority.

It was announced that one company had selected a certain credit bureau to handle its accounts with exhibitors. The head of the bureau, it was stated, would act in an impartial way investigating both sides of each case. If the exhibitor could show that he was unjustly treated, the credit man would adjust the complaint. Some of the exhibitors could not understand how they could expect impartial treatment from the credit man who was in the pay of the film company. It was explained that the exchange men were willing to have an arbitration committee take up any cases of disagreements between exchanges and exhibitors. The committee, the exchange men promised, would consist of twelve exchange men and eighteen exhibitors. Some of the exhibitors thought it a very fair offer and urged the members to accept it. Then other exhibitors asked if the arbitration committee would take up the question of express charges. There was a deadlock for some time over this question.

At one time the arbitration idea seemed quite acceptable, until the matter of the credit bureau was brought up. Certain members argued that as the exchange men had their credit bureau and were going to go through with their system of sizing up the exhibitors, the exhibitors had better let them go ahead in that way and not bother with an arbitration board. It was suggested that they had the National Association and certain rules to aid them in the solution of their troubles with the exchanges and the courts in addition. To this the exchange men answered that the matters in discussion were of a local and not national nature, and that the national body could justly refuse to waste its time on such matters. As to the courts, it was alleged that it would take at least six months to settle any particular case, and by that time the decision might come too late to do any good.

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ESSANAY WILL CEASE MAKING PLAYS BY REELS

System of Turning Out Pictures by Screen Time is Adopted

George K. Spoor of Essanay has inaugurated the system of putting out photoplays according to the time they require to run on the screen, so that henceforth there will be no more pictures from Essanay announced by reels, but by screen time.

As the average reel takes about sixteen and a half minutes to be thrown on the screen at a normal rate of speed, the exhibitor can readily judge the footage of the picture, if he cares to know.

It is Mr. Spoor's idea that the spectators at the theater care nothing about the number of reels, but are anxious to know what is the length of time a picture will run.

There is still another and more fundamental reason why Mr. Spoor decided to disregard the reel lengths and to adopt the system of screen time.

"Since the advent of the feature into the motion picture business the public has been differentiating beween pictures by length rather than quality," said Mr. Spoor. "There are short films that are just as much entitled to the name of feature as the long ones. I have seen three-reel photoplays which were as strong as any longer feature, and much stronger than many.

"It has been a question of chopping down a story to make it in two or three reels or padding it out for five or more to make a feature out of it. Essanay will not do this. The story will run for just what it is worth, and no more. If the plot can be carried out in three reels and a half it will run that long and no longer. If it is necessary to carry a footage of five thousand and five hundred feet, or more, it will get that footage.

"The exhibitor and the public can judge its length by our announcement of its screen time, the length of time it takes to project it."

"CIVILIZATION" IN SOUTH AMERICA

J. Parker Read, Sr., who left New York some thirty days ago to represent "Civilization" in Buenos Ayres, cabled within forty-eight hours after landing that he had sold the rights to Brasil and Uruguay. He reported that bidding was spirited and in consequence he was able to establish another record.

J. C. Searcy, film magnate of the Republic of Panama, made a special trip to New York to purchase the rights of "Civilization" for Panama, Costa Rica and Jamaica. Immediately after the deal was closed, Mr. Searcy embarked for his home with five prints in his possession.

J. Parker Read, Jr., general manager of the Harper Film Corporation, has just selected three special representatives who will shortly leave for Cuba, Porto Rico, China, Japan, the Philippine Islands and India to close negotiations that have been pending for the rights to "Civilization" in these different countries.

PATHE ART PORTRAITS

Pathe is issuing a series of art portraits that take rank with the best that have ever been produced. Hamilton King, the well-known artist, is painting the series, which will include the best known stars appearing in Pathe productions.

The first portrait to be finished is one of Pearl White, star of "Pearl of the Army," the new serial to be released Dec. 3.

Weisel, L. A.

JUANITA HANSEN,
A Charming Triangle-Keystone Star.

VARIETY IN CURRENT MUTUAL LIST

Kolb and Dill Comedy and Western Drama Are Features of Interest

Headliners on the current Mutual schedule are Kolb and Dill, the German comedians, in a star production, "Peck o' Pickles," and Frank Borsage and Anna Little in "Immediate Lee," a drama of the West.

"Peck o' Pickles" was a successful stage production in which Kolb and Dill starred and is prophetic in a humorous way, jumping from Civil War times to 1960.

"Immediate Lee" offers a story of Arizona, with the accompaniment of a bad man, a Chinese cook, dance halls and stock yard scenes, plenty of excitement and suspense rendering it, according to report, a picture to be remembered.

"The Turn of the Wheel," a two-reel drama, is another current release. Gaumont's second "Tour" film is out, and among other of the week's releases is a four-reel Film d'Art production of romantic character. In addition are a one-reel Cub comedy, a two-reel picture, "The Bad Samaritan"; the Mutual weekly, "See America First"; Kartoon Komics, and Reel Life.

Charlie Chaplin in "Behind the Screen," to be released Monday, promises to be one of the biggest laugh getters in which the comedian has yet appeared. Chaplin essays the role of a stage carpenter and gets in usual and unusual troubles.

"And the Law Says," a Mutual Star production released Nov. 6, was written by Richard Bennett, who stars in the picture, and Anthony Coldeway. William C. Dowlin was the director. It is an argument against capital punishment.

Linda A. Griffith's "Charity" is to be open for bookings after Nov. 27. Unusual promotion will be accorded this anti-graft production.

"WAR BRIDES" TO OPEN AT BROADWAY

Selznick, Laemmle and Brenon Take Over Theater to Make It a House of "Runs"—Opening To-morrow Night

The Broadway Theater, at Broadway and Forty-first Street, New York, has been taken over by Lewis J. Selznick, Herbert Brenon, and Carl Laemmle, heads of three film organizations, who will make it a house of "runs" for famous screen productions.

The first film drama to open at the Broadway under its new control will be Herbert Brenon's multi-reel presentation of Nazimova in "War Brides," by Marion Craig Wentworth. This is the first production made by Mr. Brenon since he directed "A Daughter of the Gods" for William Fox and formed his own film corporation. This is also Nazimova's first screen appearance and she has scored a tremendous success with her entry into films. It is the second production made under the trade name of Selznick-Pictures.

Owing to the steady production of plays, without any increase in the number of Broadway theaters to shelter them, the film magnates with great screen successes on their hands have found themselves barred out of New York unless they consented to book their *de luxe* features as regular program attractions. This would entail large financial losses.

Such a situation was by no means pleasing to Messrs. Selznick, Laemmle and Brenon, so they successfully negotiated a deal overnight with the Stanley V. Mastbaum interests of Philadelphia whereby they obtain almost immediate control of the Broadway.

Following the run of "War Brides" the Universal Film Corporation's picture, "Twenty Thousand Leagues Under the Sea," will be shown. Lewis J. Selznick will then present Clara Kimball Young in a multi-reel picturization of "The Foolish Virgin," by Thomas Dixon, author of "The Birth of a Nation."

A large amount of money has been spent on "War Brides," but even that is said to be secondary to Mr. Brenon's handling of Nazimova. At a private showing of the picture to an audience composed largely of women, a few days ago, the film affected the onlookers very strongly.

"War Brides," as Herbert Brenon has produced it, is said to be a compelling argument for suffrage. It is likewise a pictorial argument for peace. Mr. Brenon has carefully avoided making a battle picture. He enables his audiences to witness all of the economic and domestic tragedies brought about by warfare; he shows the humorless grimness of conflict and yet, except in one scene where three sons have gone out from their peasant home, lose their lives in a huge four-decker trench along with hundreds of others who are asphyxiated by gas bombs, there is not another inch of pictured combat.

Beginning this evening the Broadway will be redecorated and beautified in appearance. New stage settings will be installed and handsome new fittings put in place. The orchestra will be enlarged, and the house staff and ushers given a new and distinctive dress. The opening performance of "War Brides" will be held on Sunday evening, Nov. 12.

FAVORITES IN NEW TRIANGLE FILMS

William S. Hart and Lillian Gish Featured in Releases for November 26th

Admirers of William S. Hart and Lillian Gish will be gratified to learn that these stars are to be featured in two releases scheduled for Nov. 26. Mr. Hart appears in a Kay-Bee production of reputed original plot and primitive strength, entitled "The Devil's Double," written for him by J. G. Hawks. Enid Markey and Robert McKim are featured in his support. Miss Gish has a vehicle said to be well suited to her personality in the Fine Arts production of "The Children Pay," written by Frank E. Woods and directed by Lloyd Ingraham.

"The Devil's Double" is the story of the regeneration of "Bowie" Blake, ex-outlaw, faro dealer and man killer, through the strange influences that bring him into contact with a beautiful and spiritual woman.

In "The Children Pay" Lillian Gish takes the part of Millicent Ainsley, the eldest of two young girls whose lives are badly handicapped because of the neglect of their parents, whose selfish interests have culminated in a sensational divorce.

The new Triangle Keystone comedy, "Vampire Ambrose," with Mack Swain in the leading role, directed by Fred Fishback, is said to be one of the funniest of the Ambrose series.

"Jasper," the diving horse, has been given a silver bridle for bravery by the Frank Griffin company of the Triangle-Keystone-Mack Sennett studios. "Jasper" deserves it, for he has accomplished what no other horse has ever before attempted. He has dived off a cliff seventy-five feet high straight into the depths of the Pacific Ocean!

"ON THEIR HONEYMOON,"
A Scene from "The Heir to the Hoorah," Produced by Lasky.

"PEARL OF THE ARMY" TO BE RELEASED DECEMBER 3

Pathe Military Serial with Pearl White as Star Soon to Be Shown

In the new Pathe serial, "Pearl of the Army," which is announced for release Dec. 3, Pearl White, the star, will have a role which is in effect that of an American Joan of Arc. The serial is said to point the dangers of a policy of unpreparedness, and J. A. Berst, vice-president and general manager of Pathe, believes it has a great popular appeal. It is now being booked by all of the thirty Pathe exchanges.

"Pearl of the Army" was produced by the Astra Film Corporation under the direction of Edward Jose, who produced "The Iron Claw," "The Light That Failed," "The Beloved Vagabond" and other Gold Rooster successes. It was written by Guy W. McConnell and was adapted by George B. Seitz.

The cast, in addition to Miss White, includes Ralph Kellar, hero of "The Shielding Shadow" serial; Marie Wayne, and Theodore Friebus.

As usual, Pathe has another new idea for bringing together the newspaper and the exhibitor in each community. This new plan will be included by Mr. Berst in the nation-wide advertising campaign on "Pearl of the Army."

Preliminary reports indicate that the co-operation of a greater number of newspapers than ever before will be secured. The campaign is being handled by C. R. Seelye, business-manager, and G. A. Smith, serial publicity manager, working under Mr. Berst's direction.

SHOWS TWO DAYS

The motion picture version of "Bought and Paid For," with Alice Brady as its star, was shown on Wednesday and Thursday, Nov. 8 and 9, at Loew's New York Theater, Broadway and Forty-fifth Street. The importance attached to this feature by the management of the house was indicated by the retention of the picture play for two days, where one is the customary limit.

The first audience to witness Alice Brady in "Bought and Paid For" was composed of the inmates of Great Meadow Prison at Comstock, N. Y., on election day. So far as known, this was the only premiere of a motion picture ever having occurred in a prison. It was given in response to a letter from the librarian at Great Meadow to William A. Brady.

THIS IS "BETTY,"
In Pathe-Florence Rose Fashions.

BUSY ERA FOR ESSANAY

First Features Under K. E. S. E. Banner Well Received

With its first features under the Kleine-Edison-Selig-Essanay banner being received with acclaim, Essanay is entering the busiest era in its history.

"The Return of Eve" has opened to crowds wherever shown, and the Chicago exhibitors have given it a rating of ninety—unusually high for any feature—as a box-office attraction. Edna Mayo and Eugene O'Brien appear in the leading roles.

"The Prince of Graustark" not only has been booked solid for first runs, but return bookings have been simultaneously recorded. Bryant Washburn and Marguerite Clayton are featured.

Inquiries constantly flow in concerning Henry B. Walthall's next feature, "The Truant Soul," and this will be assured of a solid opening in every large city of the country. Mr. Walthall is at work on the last two hundred of the six hundred scenes, and it will be ready for trade showing early in December. Mary Charleson supports Mr. Walthall.

"The Chaperon" and "The Breakers" will, respectively, follow "The Prince of Graustark," and be issued before "The Truant Soul." Edna Mayo and Eugene O'Brien appear in the principal parts in the former, while Bryant Washburn and Nell Craig take the leads in the latter. President George K. Spoor, of Essanay, has viewed both productions, and is satisfied that in them he has two pictures well in keeping with the standard he is determined to maintain.

CONDITIONS IN CANADA

Joseph Partridge, of V. L. S. E., Returns from Maritime Provinces

After a three weeks' trip through the Maritime Provinces of Canada, Joseph Partridge of Greater Vitagraph V. L. S. E. has reurned to New York.

Mr. Partridge first visited the Toronto office, and although he found things very dull there because of the terrific drain upon the resources of the city by the mother country, he succeeded in signing up the Toronto *World* for the "Scarlet Runner" serial, and also closed the Strand Theater, the best motion picture house in Toronto, as a first-run customer for the film.

He then visited the Montreal Vitagraph V. L. S. E. office and found that the exhibitors were apparently as much unaffected by the war as the Toronto exhibitors had been depressed by it.

Mr. Partridge made use of his time in Montreal to sign up the Imperial Theater as a first-run customer for the "Scarlet Runner," and also succeeded in placing the serial in the Montreal *Star*.

From Montreal he proceeded to St. John, N. B., and conducted the preliminary work necessary to the opening of a sub-branch office in that city.

It is Mr. Partridge's belief that, while the Canadian exhibitors as a whole are not making the money they did before the world struggle abroad, that conditions are not so bad that good pictures plus good salesmanship cannot earn the money they should bring in across our northern boundary line.

STUDY HISTORY FROM FILMS

School children of France are going to learn the history of the present war from the films and not from books principally. The French Government authorities are taking daily films, and these are to be shown weekly under the general title, "Progress of the War." It is planned to teach natural history, zoology, and biology more fully by motion pictures.

WHAT VITAGRAPH WILL OFFER

Well Balanced Schedules for Three Months to Come are Announced

While few changes have actually been made in the schedules for November and December releases from Greater Vitagraph, what alterations have been made are for the better, according to announcement just made and which assures a number of excellent features for the first month of 1917.

Coincident with the publication of this news, the exhibitors using first-run Vitagraphs will be showing "The Devil's Prize," written and directed by Marguerite Bertsch.

On the 13th of November Marc MacDermott makes his second appearance as a Greater Vitagraph star in "The Price of Fame," a dual role production. Playing opposite Mr. MacDermott is Naomi Childers.

Lillian Walker lends her charming personality to "The Dollar and the Law," which is released on Nov. 20. This is the production for which Irvin Cobb wrote the scenario. The Hon. William G. McAdoo, Secretary of the Treasury, plays no inconsiderable part in this production.

On the last Monday in November, the renowned actor, E. H. Sothern, will be presented in his second screen appearance in "An Enemy to the King," the stage play by Robert N. Stevens. No stronger combination could possibly be secured, exhibitors will find, than in advertising E. H. Sothern and Edith Storey as the stars of this Blue Ribbon feature.

On the 4th of December Peggy Hyland and Antonio Moreno will be starred in "Rose of the South," written by Arthur Train, the author. Paul Scardon has directed "Rose of the South."

On Dec. 11 the Vitagraph V. L. S. E. exchanges will release an inspiring drama entitled "The Enemy," by George Randolph Chester and Lillian Chester.

Peggy Hyland, the beautiful English actress, is again featured in this production for the week of the 11th. She is supported by Evart Overton and Charles Kent.

On Dec. 18, "Whom the Gods Destroy," written by Commodore Blackton and Cyrus Townsend Brady, will be released. A trio of stars, such as are seldom featured in a single performance, will help exhibitors make money with this picture. These stars are Alice Joyce, Harry Morey, and Marc MacDermott; Mother Maurice, Charles Kent, Thomas R. Mills, and Logan Paul are the remaining members of the cast. The picture has been under the direction of William P. S. Earle.

On Christmas Day, patrons of the first run Vitagraph houses will have another opportunity of seeing how wonderfully Lucille Lee Stewart has improved in her screen interpretations under the direction of Ralph Ince. William Courtney co-stars with Miss Stewart. "The Ninety and Nine" will be recalled by old theatergoers as the play by Ramsey Morris that thrilled them in their younger days.

On the first day of the New Year Greater Vitagraph will present Earle Williams in a five-part production entitled "The Soul Master." It has been written by James Oliver Curwood and its direction has been in the hands of Marguerite Bertsch.

The second release of the New Year, Jan. 8, is "Indiscretion," from the original story by William Addison Lathrop, directed by Wilfrid North. Lillian Walker is starred and will be supported by Walter McGrail, Tom Mills, and Mother Maurice.

On Jan. 15, "The Little Brown Sparrow," from an original synopsis by Paul West, picturized by A. Van Buren Powell and directed by Paul Scardon, will be released. Antonio Moreno and Peggy Hyland are the stars, supported by a cast which includes John Robertson, Julia Swayne Gordon, Bobby and Helen Connelly, Jack Ellis, Mildred Platz, and Mrs. Costello.

On Washington's Birthday there will be released a drama the title of which will be announced shortly.

On the last Monday in January three of Vitagraph's most popular stars, whose names are always drawing cards, are presented in the story by Hamlin Garland entitled "Money Magic." Edith Storey, Antonio Moreno, and William Duncan are now working in Vitagraph's Western studios in this production, which is being directed by William Wolbert. It provides a fitting climax to Greater Vitagraph's program as completed up to February, 1917.

MARGUERITE CLARK COMEDY POSTPONED

"Miss George Washington" from Famous Players to be Released Nov. 20th by Paramount

Marguerite Clark's new comedy from Famous Players, "Miss George Washington," will not be released by Paramount until Nov. 20. The delay is owing to the fact that several new sets were required which prolonged the production of this story of a girl who could not tell the truth.

This is the photoplay which marks the first appearance of Marguerite Clark since her renewal of contract with the Famous Players, in the face of repeated reports that she was to desert the screen and to return to the dramatic stage before long.

The story itself deals with a young school girl who finds it easier to fib her way out of predicaments than to tell the truth and face the music.

It is said that Miss Clark does some of the cleverest work of her career in this swiftly moving farce and that she shows clearly the benefit of her long vacation this Summer—the first which she had had since becoming a Famous Players star two years ago.

MARY NASH IN PATHE FILM

In "Arms and the Woman," the Gold Rooster play for Nov. 26, Mary Nash is seen for the first time in a Pathe picture. Miss Nash, who is now starring on Broadway in "The Man Who Came Back," is recognized as being one of the most talented leading women of the day. Under the able direction of George Fitzmaurice, she proves herself to be a screen star of unusual merit.

VIVIAN MARTIN IN "WAX MODEL"

Pallas Player Will Be Seen in G. Vere Tyler's Vivacious Story of Parisian Dancer

"The Wax Model" is now occupying the attention of Vivian Martin, the popular Pallas star, following her completion of "The Right Direction."

SCENE FROM "THE LASS OF THE LUMBERLANDS,"
Helen Holmes in Mutual Serial.

The story of "The Wax Model" is by the fiction writer, G. Vere Tyler, and when it appeared in "The Smart Set" was well received.

Miss Martin will be seen in the character of petite Julie Davenant, the vivacious little daughter of a Parisian dancer. The character also provides the star with various opportunities to display her dramatic talent. Fourteen gowns are being used by Miss Martin in this picture.

A feature of the new Martin photoplay is the unusual number of elaborate sets required by the story. Various artistic scenic and lighting effects are also being staged.

Thomas Holding, who recently became affiliated with the Pallas organization and has gained much prominence in the photoplay world under the Famous Players' banner, appears opposite Miss Martin in the role of Melville Ilchester, the handsome Englishman who falls in love with Julie. Particular care has been evidenced in selecting each member of the cast, which includes Helen Jerome Eddy as Helen Ilchester, Pietro Buzzi as Hermineux, and Marion Sievers as Julie's mother. The production is being staged under the chief direction of E. Mason Hopper, with James Van Trees in charge of the camera work.

CHANGE PROVES WELCOME

The recent change in the Pathe policy of from one Gold Rooster play a month to one a week was a welcome one to the Pathe branch managers. They were assured by the home office that the change would give them not only the larger number of features which they desired, but that the quality would be of the very best.

That the promise has been lived up to is proved by the many complimentary remarks which have been made.

FILMS MAKE PLAYGOERS

William A. Brady, Back from Trip Through Middle West, Tells What He Found

Returning from a brief tour of the Middle West, taken during a breathing spell gained somewhere between his two New York theaters and the World Film Corporation, William A. Brady gives an account of what he gathered during his journey.

"The prosperity which is everywhere," said Mr. Brady yesterday, "has become so well known that we may pass it over as fully established for a considerable time to come. Of course it has helped both the moving pictures and the theaters, but the matter that attracted my attention more than any other during my recent trip was the unmistakable fact that the theaters are helping the pictures and the pictures are helping the theaters.

"Formerly we thought the movies were injuring the spoken plays, and they probably were. But this condition has been reversed and the motion pictures are making playgoers. Take foreigners, for illustration. In Detroit, Cleveland, Pittsburgh, Chicago and other cities whose great industrial development has attracted hosts of workmen unfamiliar with our language, the pictures naturally were first to secure great patronage. In due course a large percentage of these seekers for recreation were drawn into the regular theaters.

"On the other hand, we know that practically all of the patrons of the speaking stage are at least occasional visitors to the picture houses. Here and there you will find an individual who scorns this form of entertainment, but not often.

"At the present time the Paragon studio is just completing 'The Whip,' which in fact is finished excepting for the railroad collision. Both 'The Whip' and 'Life,' on a far bigger scale than they could have been built for any regular stage in the world, will now be open to showing not alone in the cities but every tank town on earth.

"The screen drama will soon pass through another phase—the educational phase—and the sooner the better."

DE MILLE IS "DELIGHTED"

Impressed by Lasky Productions He Wires Views to New York Office

Cecil B. De Mille, for the first time since he joined the Jesse L. Lasky forces on the Pacific Coast as director-general, being impressed by the merit of two Lasky pictures, has wired the New York offices, addressing Mr. Lasky as follows:

"Have just witnessed showing of Mae Murray in 'The Plow Girl,' directed by Robert Leonard, and Blanche Sweet in 'The Tides of Barnegat,' directed by Marshall Neilan, and am taking this means of informing you that they are way above average and both directors deserve special credit. Prophesy that 'The Plow Girl' and 'Tides of Barnegat' will be exceedingly good Paramount releases."

James L. Farley plays character leads in Signal-Mutual pictures. Dorothea Farley plays leads with the Mutual-Centaur Company. Their names are alike, they look alike, and many screen fans have coupled them up in their minds as being brother and sister. But they aren't.

IN "BOUGHT AND PAID FOR,"
Alice Brady and Montague Love in Brady-World Picture.

GRACE DARMOND VISITS CANADA

Star of Pathe Serial, "The Shielding Shadow," Appears in Person at Leading Theaters

After a tour of some of the principal cities of the Dominion, Grace Darmond, who has the role of Leontine in Pathe's serial, "The Shielding Shadow," has returned to New York. She personally appeared in some of the leading theaters where the film is being shown.

Miss Darmond was born in Toronto, and during the two days she spent in that town she appeared in twenty-six theaters, where she was enthusiastically received by relatives and friends, who showered her with flowers.

When Miss Darmond appeared in Montreal she made a big hit with the audiences by speaking to them in French, the language they understood best.

She appeared at thirty theaters in Montreal in two days and, owing to the demands made on her by the patrons of the theaters, she was forced to play return dates at many of them.

Her tour of Canada was under the direction of L. E. Oulmet, who controls over sixty large theaters throughout the dominion of Canada.

FILM SCENES IN WEST

"Patria," International Serial, Will Have Western Background in Part

California is to be the scene of a large amount of future work on the International serial "Patria" in which Mrs. Vernon Castle is to star. Together with forty members of the company, she will spend some weeks in Los Angeles on the scenes requiring the Western atmosphere.

Louis Joseph Vance, the noted playwright and author, who wrote "Patria" left recently for Los Angeles. He will select the locations and personally superintend the taking of the pictures. Milton Sills, the leading man, and Warner Oland, the "heavy" were among the prominent members of the party.

Many of the scenes in the later episodes of "Patria" are laid on the Pacific Coast and in Mexico. They depict the efforts of Japanese and Mexicans to secure control of American munitions plants and defenses. It is for these pictures that the trip to the Pacific Coast is being made. Several side trips into Mexico will be made to secure the proper settings there.

The first episode is to be released on Dec. 4th.

SCARDON TO DIRECT WILLIAMS

Earle Williams has started work this week on the Blue Ribbon Feature, "Arsene Lupin," an adaptation for the screen of the world-famous detective story. Contrary to a notice sent out last week, Marguerite Bertsch will not direct Mr. Williams in this production. To her has been assigned a new production with the dainty Anita Stewart in the title role. Paul Scardon, competent Vitagraph director, will produce the picture and has already planned the details of sets, costumes and made other necessary arrangements.

BUILDS LOGGING CAMP

In order to expedite the work of filming "A Lass From the Lumberlands," Director J. P. McGowan of the Helen Holmes Signal-Mutual Company has ordered built at the Los Angeles studio an exact reproduction of the logging camp of the Yosemite Valley Lumber Company, which forms the background of some of the most dramatic scenes in "Lumberlands." This arrangement will make it possible for the producing staff to work in Los Angeles when severe weather precludes work in Yosemite Valley.

A THRILLING SCENE

The big thrill in the seventh episode of Pathe's wonder serial, "The Shielding Shadow," produced by Astra and now scoring a hit wherever shown, is the leap from a balloon into the sea. This episode is entitled "The Awakening," and is announced for release on Nov. 12.

"YELLOW PAWN" COMING

Ridgely and Reid to be Seen in Lasky Production Shortly

Co-starred on Paramount Program Nov. 23 will be Cleo Ridgely and Wallace Reid in "The Yellow Pawn." These players have won success in other Lasky productions such as "The House of the Golden Windows," "The Selfish Woman," "The Love Mask," and "The Golden Chance."

In the "Yellow Pawn" Mr. Reid plays the role of a young artist and Miss Ridgely is a girl who, though in love with the artist, marries a lawyer at the instance of her father, who represents himself as being penniless.

Among those in support of the stars are William Conklin, Tom Forman, Olive Golden, C. H. Geldert, George Webb and other players.

"PEARL OF THE ARMY,"
Pearl White in Pathe Forthcoming Serial.

MOROSCO COMPANY NOW AGED TWO

Second Anniversary of Photoplay Organization Finds it Well Established

The Oliver Morosco Photoplay Company was two years old Nov. 9, and is a most promising infant from every point of view.

From its inception in the motion picture industry this company took its place in the very first rank of feature producers and has continued on its steady course, always striving to better its high standard of product, which it established from the beginning.

Through its success in improving its own high mark of excellence in productions and its departure from the conventional the Oliver Morosco Photoplay Company has proved itself to be an important factor in the advancement of the general tone of the photoplay industry.

Some of the perfection evidenced in its photoplays on the Paramount Program is due to the application of the best known efficiency mehods to the mechanical end of the company's studios in Los Angeles. Those who are familiar with the old-time conditions at the studios still marvel at the businesslike manner and lack of waste evident at this West Coast plant.

Among the most prominent stars who have been presented on the screen by the Oliver Morosco Photoplay Company are Anna Held, Lenore Ulrich, George Beban, Kathlyn Williams, Myrtle Stedman, Fritzi Scheff, Rita Jolivet, Vivian Martin, Constance Collier, Lois Meredith, Elsie Janis, George Fawcett, Cyril Maude, Blanche Ring, Charlotte Greenwood, and Sydney Grant, and others of equal fame. Among its releases are included such well-known successes as "Pasquale," "The Heart of Paula," "Peer Gynt," "Kilmeny," "Help Wanted," "The Tongues of Men," and "The Code of Marcia Gray." As a result of such plays on the screen, the paraphrase "a typical Morosco cast" achieved in the "legit" has also become current in speaking of Morosco photoplays.

The election of Cecil B. DeMille to the presidency of the Oliver Morosco Photoplay Company, as announced recently, speaks well for the further advancement of this brand of screen plays as well as the industry in general. Mr. DeMille, one of the four organizers of the Jesse L. Lasky Feature Play Company, has evidenced on the screen since the inception of that company the fact that he is a master of photoplay production. That the future output of the Morosco studios may confidently be expected to be greatly enhanced as a result of this affiliation is readily appreciated. Two years is not a long time to become established as one of the most important factors in such a gigantic industry as this, but it has proved ample time for this accomplishment so far as the development of the Oliver Morosco Photoplay Company is concerned.

TAKING "CIVILIZATION" ABROAD

William J. Hanley, well known in the theatrical and motion picture business of Europe and America for the past twenty years, sailed for Spain on the S. S. *Monte Video*, Nov. 6, as a special representative of Thomas H. Ince's "Civilization." Mr. Hanley will stop at Barcelona and Madrid for the purpose of disposing of the rights to "Civilization" in Spain and Portugal.

From Madrid Mr. Hanley will go direct to Paris, where he will arrange a special showing for the many Paris buyers who have flooded the New York office with inquiries for the rights to France. Then he will go to London and meet J. Parker Read, Jr., general manager of the Harper Film Corporation, who will make a flying trip to London to negotiate the British rights.

STILL BUYING SCRIPTS

In accordance with the recent announcement that the termination of the Famous Players Film Company's $100,000 scenario offer does not mean the cessation of the purchasing activities of the various producers on the Paramount Program, there comes the news of the purchase of several scripts from well-known authors by the Famous Players-Lasky Corporation. Among these is "As Men Love," which was bought from Lois Zellner.

Two photoplays have been purchased from Paul West, well-known magazine writer, playwright, and scenarioist. They are "The Deliverance" and "Each to His Kind." From Charles Tenney Jackson there was purchased "Golden Fetters," and "Making a Name" has been bought from Shirley Burns. Roswell Dague has sold "The Turning Point" to Famous Players-Lasky, making six scripts purchased by the producers since the termination of the Famous Players' record-breaking offer.

PARAMOUNT PICTOGRAPHS

Some Novel and Instructive Subjects to Be Shown

The third installment of pictures secured by Dr. George Burbank Shattuck, Professor of Geology in Vassar College, during his Alaskan tour a few months ago, will appear in a forthcoming release of Paramount Pictographs, the magazine-on-the-screen, showing some unique and interesting scenes along the principal waterways of Alaska, the Yukon and Tena Rivers.

Students of the School of Journalism of the University of Nebraska will have some of their mental food visualized in the near future, when Prof. M. Fogg, Professor of Rhetoric of the institution, will show the journalistic students "The Making of a Newspaper" as pictured in the Paramount Pictographs.

One of the greatest novelties in motion picture photography will be shown on the screen in a forthcoming release of Paramount Pictographs, in a series of pictures made possible by the perfection of the "submarine camera," taken at the bottom of the sea, ten miles off the Florida coast.

Grace Wynden-Vail was recently added to the publicity department of the Southern Paramount Pictures Company, Atlanta, Ga., distributors of Paramount Pictures in that section. She is one of the best known publicity women in the United States.

SHOWS BORDER ACTIVITIES

Selig Three-Reeler "Following the Flag" Promises Interest

An unusual subject will be released by Selig Company, Nov. 27, through General Film, entitled "Following the Flag." It is in three reels and presents Pershing's column crossing the border in pursuit of Villa. It also shows the transportation of troops from the various States to the Mexican borderland; tells the story of the graduation of National Guardsmen into real soldiers; presents the soldiers at mess and while engaged on long "hikes." In fact, the production shows almost every detail of the making of Uncle Sam's soldiers. "Following the Flag" will be released in regular service.

FAUST NEARLY READY

The big film adaptation from the opera "Faust," which has been for many months in the making at the studios of the California Motion Picture Corporation, San Rafael, is now nearing completion, and, according to announced plans, will be released for indefinite runs this Winter in several of the leading cities of the country. It is reported to be an elaborate and expensive production of the most ambitious type, intended exclusively for "big time" bookings.

The scenario from the pen of Captain Leslie T. Peacocke, who, since the appearance of his "Neptune's Daughter," has been rated among the few greatest of America's screen authors.

The star of the production is Beatris Michelena, the prima donna, whose insistency, ever since her screen debut, that the greatest of the operas be adequately produced in film version, is largely responsible for the present endeavor. As Marguerite, Miss Michelena will add a new type to her list of motion picture heroines.

MARY PICKFORD AT STRAND

At the Strand Theater, Mary Pickford in "Less Than the Dust" is the attraction. Many of the scenes are laid in India, and as a waif of the bazaars Mary has a new sort of role.

Another chapter of Ditmar's "Living Book of Nature," a zoological feature of rare interest, will also be shown as a new scenic study from India.

FEATURE FILMS OF THE WEEK IN REVIEW

"SEVENTEEN"

Five-Part Comedy Adapted by Harvey Thew from Booth Tarkington's Novel and Produced by Famous Players for Release on Paramount Program, Nov. 2, Featuring Jack Pickford and Louise Huff, and Directed by Robert G. Vignola.

Lola Pratt	Louise Huff
William Sylvanus Baxter	Jack Pickford
May Parcher	Winifred Allen
Jane Baxter	Madge Evans
George Cooper	Walter Hiers
Genesis	Dick Lee
Johnny Watson	Richard Rosson
Joe Bullit	Julian Dillon
Mrs. Baxter	Helen Lindroth
Mr. Baxter	Anthony Merlo

Those who have passed through that tragic period of life when the world's cares seem to center upon shoulders all too frail; when the great events in the lives of men pale into insignificance beside those which fall to the lot of youth; when the mystery of love dawns upon the vision with moonlight and the old garden gate as a background . . . those who, in brief, have ever been "Seventeen," will appreciate the photoplay version of Tarkington's novel of that name. In the characters of William Sylvanus Baxter, played delightfully by Jack Pickford, and of Lola, portrayed with much charm by Louise Huff, few will fail to see mirrored their own youth time and taste again something of the sweetness, and the ineffable sadness of those days which, perhaps, have been laid away with certain keepsakes . . . a dance program, or a faded flower. . . .

Those who look for a deep laid plot, or exciting scenes, will be disappointed in "Seventeen." But if it is viewed in the spirit in which it is shown, it cannot fail to delight with its delicious humor. In the matter of settings, photography, lighting, and direction, all has been done that was required, and while the story may not have been followed with strict fidelity, enough remains to make the picture wholly entertaining.

The cast supporting Mr. Pickford and Miss Huff is unvaryingly excellent, even down to the two dogs, one a city-bred canine, the other a mongrel, who is always in everyone's way.

Exhibitors have much material in this picture upon which to base their publicity. The fame of the novel, the appeal of the story to men and women of all ages, the prominence of the stars, may all be used safely in advertising, and the picture should go splendidly in any theater of the better class. A. H. S.

"THE WORLD AND THE WOMAN"

Five-Part Drama by Philip Lonergan. Produced by Thanhouser Under the Direction of Eugene Moore and Released on Pathe Gold Rooster Program Nov. 19.

The Woman	Jeanne Eagels
The Man	Boyd Marshall
James Palmer	Thomas A. Curran
Jim Mullins	Wayne Arey
His Wife	Grace De Carlton
Anna Graham	Carey Hastings
"Sunny"	Ethelmary Oakland

Imagination and originality are shown in "The World and the Woman," featuring Jeanne Eagels. It starts with an unfortunate girl of the city, who is hired in the spirit of jest by a young worlding to act as maid in his Adirondack lodge. Miss Eagels, as the girl, brings out her hopelessness and frailty. Then as the girl becomes known to the simple country people, she is taken to their hearts. Finally, she is driven by the actions of her employer to seek refuge with a family with a beautiful little daughter, prettily played by Ethelmary Oakland. The child falls downstairs and injures its back during an old-time dance. The doctor says the child is doomed to die in a short time. While the parents are in despair, the girl is led to exercise faith and the child is healed. An effective piece of photography shows the vision of the Christ, which the penitent girl sees, bending over the stricken child. There is a sub-title that introduces the healing episode, with the statement that some people have a mysterious power of healing, which science acknowledges but cannot explain, and that a powerful church has been built in this day on the faith in this manner of healing.

There is excellent acting throughout by Miss Eagels, who makes the healer a very human and sympathetic character. The remainder of the cast is equal to the smaller parts they play. As to the direction, it has preserved excellently the atmosphere of the shooting lodge and the countryplace with its old meeting house and quaint customs. The photography is noticeably good. C. M.

"THE LIBERTINE"

A Six-Part Original Drama, Featuring John Mason and Alma Hanlon. Produced by the Triumph Film Corporation, Under the Direction of Julius Steger and Joseph A. Golden for Release by the National Film Corporation.

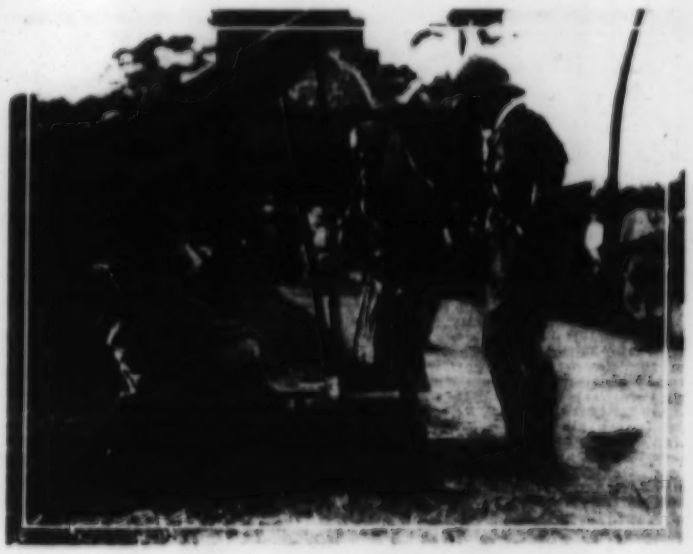
Jim Mills, The Libertine	John Mason
Elsie Corwin	Alma Hanlon
Elsie's mother	Marie Alexander
Charlie Gregg	Walter Hitchcock
Bob, Elsie's lover	Edward Langford
Grace Taylor	Jean Stuart
Laura Worth	Doris Sawyer

The sombre aspect of this production, with a theme which has proved its value to the exhibitor in his advertising heretofore, is offset by a surprise ending that will satisfy audiences that "The Libertine" is an interesting motion picture, yet, withal, a powerful and timely moral lesson. The deft direction of Julius Steger and Joseph A. Golden has succeeded in reducing the usual sordid scenes attending stories of this character to a minimum. The few depressing scenes that are exhibited are essential to the educational value of the production, and do not detract from its entertainment qualities.

The story is that of the trials besetting an unsophisticated girl, played by Alma Hanlon. She gives an effective delineation to the difficult role, and proves an excellent foil for the versatile John Mason. The supporting cast, particularly Marie Alexander, assist capably in making this a well played production. The photography is good. E. G., Jr.

"LESS THAN THE DUST" A NOVELTY

Mary Pickford's New Vehicle Affords Star a Unique Role as Waif of Bazaars



RADHA CONSULTS THE BABU.
Mary Pickford in a Scene from "Less Than the Dust"—Artcraft.

Seven-Part Comedy Drama by Hector Turnbull. Produced Under Direction of John Emerson by Mary Pickford Film Corporation and Distributed by Artcraft Pictures Corporation, with Mary Pickford as the Star. Music by Edward J. Howe.

Radha	Mary Pickford
Capt. Richard Townsend	David Powell
Mrs. Bradshaw	Mary Alden
Ramlan	Mario Majeroni
Jawan	Cesare Gravina
A Derelict	Francis Joyner
Ahmed	Russell Bassett
A Bheestie	Walter Morgan
A Gossip	Mercita Esmonde

A decidedly Kiplingesque quality is evident in the portion of Mary Pickford's new vehicle, "Less Than the Dust," which is laid in British India, and, as a matter of fact, that portion is dramatically far superior to the latter half of the film, which takes the star and some others in the story to England.

The scenes in the temple, the incidents having to do with the threatened uprising of the natives as a result of compulsory vaccination, the actual uprising and the arrival of the reinforcements of British lancers, are all particularly effective, and the suspense is sustained with great skill. Through these exciting scenes "Little Mary," as a none-too-honest waif of the bazaars, really the child of a disgraced English officer, now a victim of hasheesh, drifts with a certain Oriental nonchalance, wins hearts with her innocent sweetness and in the end saves the young officer, Townsend, who has befriended her, from death at the hands of a mutineer.

When the officer is invalided to England (whither Radha, the waif, follows) and learns that the supposed Indian girl is really heir to the estate he has inherited, and also learns to love her, the story becomes more commonplace and even drags a bit. There is rather too great an amount of detail, though much of this is employed in showing Radha's experiences in becoming accustomed to European ways. Such intimate scenes as the star in a bathtub, with only her shoulders showing, it is true, will doubtless appeal to the legion of admirers of Miss Pickford. In all justice to her, it may be said that she is excellent in everything she does. It is easy enough to see why she has won the filmgoing public. She is always artistic, dainty, natural, charming. There are comedy moments, bordering on the Chaplinesque, which might have been eliminated, if only because they are somewhat antiquated. But always must be remembered the women and children, who will delight in every foot of this.

David Powell is a typical English officer as Townsend and Mario Majeroni is excellent as Ramlan. The support generally is good and the settings of the Indian scenes are admirably done. Some of the lighting effects are fine, others not so good. The photography is adequate and the atmosphere is capably maintained.

Altogether, the picture deserves commendation, and Miss Pickford proves her versatility once again. She is almost unfamiliar up to the last moment, when, believing herself "less than the dust" to Townsend, she finds herself suddenly in his arms. Then the old Mary smiles out from her curls and the story ends. A. H. S.

The years pass and William becomes a candidate for senator. John has become an assistant editor under an assumed name. He is discharged because he writes a flattering article about his brother instead of a bitter attack as ordered by the local boss. William hires John to prepare his speeches. The city boss thinks William must be a good man for his purposes and takes him up. All goes merrily with the campaign, with John doing the heavy thinking and William reaping the credit. In fact, William spends an inordinate amount of time cultivating Constance Preston, who is represented by Naomi Childers as a charming girl. Constance, however, is not very much taken with the brilliant but hard William.

A sudden change in affairs comes with the crippling of William in an automobile accident. The boss is furious at the upsetting of his plans, for he thinks that in William he has a docile tool for his schemes. William suggests that his brother John be substituted for him. So John makes a whirlwind campaign. Constance causes him some uneasiness. She seems to like the substitution without knowing of it. She wants love-making, which John has scruples about providing. At last William dies and John wins the election. When he tells the girl of his deception, she laughingly protests that she knew it all along.

While the story is somewhat improbable it is well worked out. A good deal of mother love is played up in the picture, which should gain it a wide appeal. The cast is well chosen and the acting superior. There are a number of scenes of varied nature showing the surroundings of rich and poor, the interior of an editorial office, and a board of directors' meeting. Perhaps the most effective scene shows a big dam with heaped up waters that is liable to bring disaster to a countryside if the senator allows graft to have its way. All in all, the director has made the picture a living thing by the little touches of human interest and the sentimental sub-titles. The photography is excellent. C. M.

"THE DEVIL'S DOUBLE"

A Five-Part Original Drama by J. G. Hawks, Featuring William S. Hart. Produced by Ince Under the Direction of Mr. Hart for Release by Triangle.

"Bowie" Blake	William S. Hart
Naomi Tarleton	Enid Markey
Van Dyke Tarleton	Robert McKim

The virile, dominating personality of William S. Hart and the clever work of Enid Markey and Robert McKim offer a popular appeal to those who like intensive character studies. The story is a triangular study in character development, built on an excellent psychological theme, but lacking in constructive action. However, owing to the popularity of Mr. Hart, his work will undoubtedly hold the audience. He has the role of a Western gambler, a bad man, who becomes softened by the love of a woman who is left to her heart's dictates by the death of her husband.

The production is staged in the usual sumptuous Triangle fashion, and the photography is superb. In the night scenes, notwithstanding the complete darkness in the background, the figures stand out distinctly. There are also some splendid lighting effects obtained from the log fires and the blazing house. The settings amid the rugged mountains and woods are unusually picturesque and artistic. E. S.

"THE PRICE OF FAME"

Five-Part Drama by Charles J. Brabin. Produced by Greater Vitagraph Under the Direction of Charles J. Brabin and Released as a Vitagraph Blue Ribbon Feature Nov. 13.

John Thatcher	Marc MacDermott
William Thatcher	
Constance Preston	Naomi Childers
Metz	L. Rogers Lytton
Mr. Thatcher	Loran Paul
Mrs. Thatcher	Mary Maurice
Butler	Mr. Quinn

Marc MacDermott, who is featured in "The Price of Fame," plays a dual role with considerable success. He alternates as one and then the other of twin brothers. That he is able to show the fine shades of character in the two is no mean achievement. As the story runs, John and William Thatcher are members of a humble country home. John leaves to make his fortune, but comes back a derelict. His mother clings to him, but his father and William spurn him.

"THE COSSACK WHIP"

Five-Part Drama by James Oppenheim. Produced by Edison under the Direction of John Collins and Released by Kleine-Edison-Selig-Essanay, Nov. 13.

Darya	Viola Dana
Katerina	Grace Williams
Alexis	Bob Walker
Turov	Frank Farrington
Sergius	Richard Tucker
Mme. Pojeska	Sally Crute

Scenes of Russian high and low life, together with brief glimpses of Paris and America, are features of "The Cossack Whip." Viola Dana stars in the piece. Besides considerable emotional acting, she displays some handsome costumes and shows ability as a dancer of the Russian ballet. Some of the big events in the drama are the attack of the Cossacks on a band of villagers, the scene in the prefect's palace where the band of trained dancers display their graces before the aristocracy, and the view of the dungeon where the prefect atones for his crimes by the hand of the vengeful premiere danseuse.

In contrast to the pictured horrors of terrorism is a love story that comes to a strong climax with the escape of the two leading characters, played by Viola Dana and Richard Tucker, to America. The direction has made the story realistic and full of action. The photography is good. C. M.

"SINS OF HER PARENT"

A Five-Part Original Drama, Written by Thomas Forman, Featuring Gladys Brockwell. Produced by the Fox Film Corporation Under the Direction of Frank Lloyd for Release Nov. 6.

Adrian Courtney	Gladys Brockwell
Valerie Marchmont	
Robert Carver	William Clifford
Richard Carver	Carl Von Schiller
Arthur Heatherway	George Webb
Jim McNeil	Herschel Mayall
Shorty	Jim Farley

Thomas Forman has evolved a story replete with unusual dramatic situations, the effectiveness of which are lost in the superfluous sub-titles and lack of continuity. This also serves as the first starring vehicle for Gladys Brockwell, who ably arises to the occasion and gives a performance of marked versatility. Her delineation of two widely different roles ranging from the young unsophisticated girl of the Southern factory huts, to the brazen woman of the Northern dance hall, was a remarkable bit of realism.

The story tells how Richard Carver goes to Alaska in search of the mother of his promised bride, Adrian Courtney. He finds that Valerie Marchmont, the mother, is a worthless woman, and he decides not to tell the girl. Adrian, however, comes to Alaska and finds out for herself. In the end, Valerie redeems her past life by saving her daughter from disgrace. She is killed in a struggle with the saloon owner, who is trying to force his attentions on Adrian, and leaves her daughter and Richard to live their lives together, alone.

The director has not availed himself of the possibilities in the story, while the photography is of the average. F. G., Jr.

(*Continued on page 28*)

FEATURE REVIEWS

(*Continued from page 27*)

"THE PRINCE OF GRAUSTARK"

A Five-Part Picturization of George Barr McCutcheon's Novel, Featuring Bryant Washburn and Marguerite Clayton. Produced by Essanay for Release by K. E. S. E.

Prince Robin of Graustark .... Bryant Washburn
The Princess ..... Marguerite Clayton

George Barr McCutcheon's novel, "The Prince of Graustark," was a decidedly romantic tale of a prince who would marry for love rather than for political reasons. The action was laid in a fictitious foreign country and America. In picturization the locale is well established and effective, but the romantic side in which the beauty of the story lies is subordinated to the continuous succession of comedy touches which had little part in the original story. Thus a farcical atmosphere is obtained and it even pervades the titles.

The usual melodrama is almost entirely lacking, and in its stead there is romantic comedy which will strongly appeal to the average motion picture audience of the middle class. There is enough action to hold one's interest, and suspense is cleverly maintained by means of a fictitious character who does not appear in the picture, and for whom the Princess is mistaken.

The foreign settings are, on the whole, satisfactory, and the exteriors are generally picturesque. The photography is good. The cast is pleasing, though the people in the crowds do not appear always to the best advantage. E. S.

"EAST IS EAST"

A Five-Part Comedy-Drama, Featuring Florence Turner. Released on the Mutual Program, Nov. 9.

Picture theater audiences will probably find it difficult to understand the "cockney" in the sub-titles of this production, which explain the why and wherefore of every scene. They range from the peculiar phraseology of the London coster to a rather broad vocabulary in a short period of time; there is also no distinction between shillings and dollars, making it appear as though some of the titles were made in England and others on this side. There is a charm and distinction about the acting of the internationally known star, Florence Turner, however. Despite the somewhat inadequate character of her vehicle her work is interesting and enjoyable. E. G., Jr.

"THE PEARL OF PARADISE"

A Six-Part Drama, Featuring Marguerita Fischer. Produced by the Pollard Picture Plays Company Under the Direction of Harry Pollard for Release on the Mutual Program, Nov. 2.

The picturesque and well simulated settings of the South Sea Islands greatly enhance the artistic merit of a production that is rather lacking in story. The beautiful and majestic background of the romance of Yulita and a lieutenant of the American Navy cast up by the sea upon an earthly Paradise, have been seldom equaled by the camera's eye.

The story is that of a young Cuban in love with the daughter of an American admiral. The girl is forced to marry her father's choice, a junior officer in the navy, who later proves unworthy. The husband is murdered by the Cuban and the lovers flee to the South Sea Isles, fugitives from justice. Later a daughter is born and the mother dies. Years pass and the girl is now entering womanhood. A young officer, the sole survivor of the wreck of his ship, is discovered by the girl. In her care he rapidly recovers and a romance beset by many trials finally ends happily for the lovers and the aged father.

A cast headed by Marguerita Fischer and Harry Pollard convincingly interprets the characters of the story. The photography is unusually good. E. G., Jr.

"BOUGHT AND PAID FOR"

A Five-Part Picturization of George Broadhurst's Play of the Same Name, Featuring Alice Brady and Montague Love. Produced by World under the Direction of Harley Knowles.

Virginia Blaine ..... Alice Brady
Fannie ..... Josephine Drake
Robert Stafford ..... Montague Love
Jimmy Healey ..... Frank Conlan

As a play, "Bought and Paid For" was a success simply because it was a human drama, one that appealed to all classes, owing to its simplicity and appealing touches. As a picture, the story loses little of its general dramatic strength, though the effect of intensity in a number of the dramatic situations is greatly lessened by the lengthy and explanatory titles. There are almost two hundred titles, and these tell more of the story than the action does. However, the scope of the action is greater than that of the stage production where the locale was extremely limited.

Suspense and intensity are consistently uniform. A poor girl marries a man of wealth, and later he takes the zigzag path and tells his wife that he has "bought and paid for" her. However, as their union is founded on true love, everything ends happily. The story is psychologically true and convincing, with the exception that the comedy touches are at times too pronounced. The characters are well drawn and, on the whole, well portrayed. Montague Love's work is much superior to that of the remainder of the cast. Alice Brady is pleasing.

The settings and photography are satisfactory, though in a few scenes sharp definition is lacking to an extent.

The production, due to its legitimate success, should without doubt prove a good box-office attraction. Alice Brady and Montague Love are also names to be conjured with. E. S.

"EXTRAVAGANCE"

A Five-Part Original Drama by Aaron Hoffman, Featuring Mme. Petrova. Produced by Metro under the Direction of Burton L. King.

Norma Russell ..... Mme. Petrova
Courtland Russell, her father .. H. Cooper Cliffe
Franklin Hall, business man .. Mahlon Hamilton
Howard Dundore, banker ..... Arthur Hoops
Horace Scott, bank cashier ..... J. W. Hartman
Robert Mackay, philanthropist ..... Edward Martindel
Butler ..... Tom Cameron

As a picture, "Extravagance" may be satisfactory, but as a starring vehicle for Mme. Petrova it does not fulfill its purpose, for the demands upon the star's unquestioned ability are extremely limited. The male leads hold the center of the screen for the greater part of the picture. In fact, the story is based on conflict between men, the rich bank president and the husband who gets into his power. The woman, Norma Russell, is the pawn around which the conflict rages. Her father's extravagance is the ultimate factor in bringing about the financial ruin of his son-in-law.

The story has a good theme, but lacks convincing plot. It is so underplotted that almost all the action is dramatic conflict between the several characters. The conclusion may possibly have been written in a satirical vein, but it is a little too much for us to believe that the woman all of a sudden turns and makes a fortune out of photoplay writing.

The characters are well drawn and satisfactorily enacted. The settings and photography are acceptable. The box office value lies entirely in Mme. Petrova's name. E. S.

SERIALS AND SHORT REELS

"THE LONE POINT MYSTERY"

One-Reel Episode from "Hazards of Helen," Produced by Kalem Under the Direction of Walter Morton and Released by Kalem Nov. 11.

Helen Gibson discovers Arnold, the missing manufacturer, who has failed in business and whose life is insured for $75,000. Arnold refuses to go with the girl, and in spite of her revolver overcomes her. He doesn't want to lose his share of the insurance, which his brother is supposed to collect. He ties Helen to the track, on which a train is coming. She manages to get loose and cries out to the engineer. The ballast has been taken out between the ties, giving her a chance to lie low enough to escape being run over. The engineer takes her in the cab and overtakes Arnold in his auto. C. M.

"THE WITCH OF THE DARK HOUSE"

Fourteenth Episode in Two Reels of "The Girl from Frisco" Series, by Robert Welles Ritchie, Featuring Marin Sais. Produced by Kalem Under the Direction of James W. Horne and Released by Kalem Nov. 8.

Marin Sais as Barbara Brent falls into the hands of the witch, who is housekeeper for a bunch of counterfeiters. By means of a trap door manipulated by a secret device, the witch precipitates the girl into the cellar. While unconscious, the girl is bound and walled up in a chamber by the witch. She escapes by climbing up the precipitous sides to the roof. She discovers the loot that has been left by the counterfeiters. Boyle, the secret service man, gets the clue that leads to the capture of the crooks. He is badly injured in a running battle with them. C. M.

"THE BOGUS BOOKING AGENTS"

One-Reel "Ham and Bud" Comedy. Produced by Kalem for Release Oct. 24.

This is a story of Ham and Bud in a fake theatrical agency. They have gone there to apply for positions on the stage. Ham gets a phone message from a father saying that his daughter was coming to the office for a stage position and that he would give $5,000 to Ham if he would keep her off. Ham mistakes a highbrow woman for the daughter. Later Bud engages the daughter for the role of Mrs. Hamlet.

"THE PENCIL CLUE"

Third Episode of "Grant, Police Reporter" Series, Written by Robert Welles Ritchie, and Produced by the Kalem Company, Under the Direction of Robert Ellis. Released Nov. 8, through the General Film Service.

Tommy Grant ..... George Larkin
Myrtle ..... Ollie Kirkby
John Goss ..... Robert Ellis
City Editor Mansfield ..... William McKey
Detective Cadogan ..... Arthur Albertson
Commissioner Brophy ..... G. Chira

An interesting mystery story concerning the death of the senior member of a prominent law firm, through the medium of a poisoned pencil point, forms the basis of this episode of an already popular series of photoplays. George Larkin makes a spectacular leap from the side of a building into an automobile and brings to justice the junior member of the firm who had perpetrated the deed to enrich himself. These pictures recall the "Madelyn Mack, Detective" series released by this company some years ago and which proved so popular. Each episode is a complete story replete with thrills and suspense. E. G.

CENSORSHIP UNNECESSARY AND VICIOUS

Is as Unreasonable and Unjust as If Applied to the Press and the Drama

By HARRY A. SHERMAN,
President Sherman-Elliott, Inc.

"I am unalterably opposed to pre-censorship of motion pictures, not alone because of the great injustice of it, but also because I firmly believe that that function should rest solely with the producer—and, to a large extent, with the public themselves. Like David Wark Griffith and other master producers, I believe pre-censorship of motion pictures is not only unnecessary, but dangerous and vicious. True, in this great industry, as in any other, one may find from time to time an unprincipled and unscrupulous manufacturer who for purely commercial reasons or some other ulterior motive may produce an unmoral or indecent photoplay, but as in the case of the spoken drama or the printed word, these are isolated instances and can promptly be crushed by those delegated to protect public morals.

"Pre-censorship of motion pictures is just as unreasonable and unjust as would be the pre-censorship of the spoken drama, the printed book, or the daily newspaper. It is fundamentally wrong—contrary to the basic principles of the United States Constitution and the true spirit of liberty.

"To pre-judge a photodrama before it has been given the approval or the disapproval of the public is an abridgment of the personal rights of American citizens, and should never be tolerated. Just as strongly as an unmoral or an indecent spectacle demands vigorous interference by the law, does the legitimate producer or distributor of pictures demand the right to ask a verdict of the people for his wares.

"I am strongly opposed to the suggestive in pictures, the drama, or the daily press, and never have, nor will I ever, handle pictures of this type. In this stand I am but one identified with this great industry who are bitterly opposed to the manufacture or exploitation of such screen adaptations—with the result that to depict immorality, indecency, or suggestiveness before the camera now is the exception rather than the rule. For the few isolated cases, which are but natural in an industry of such proportions as motion picture production has become, there is a sure and speedy remedy. The police and the courts are vested with proper and sufficient authority to deal with these, and rightly so. They should be promptly and severely dealt with—with no mercy shown.

"But to judge all because of the acts or one or two, or even three, is radically wrong and unjust. The better class of picture producers to-day realize the fallacy of manufacturing photoplays to which exception can be taken. They are disposed to produce clean, wholesome stories which, aside from their entertaining qualities, are both instructive and elevating, and as such they are entitled to some consideration. Let the public decide by its patronage and approval whether the picture is entitled to praise or condemnation. They are the ones for whom the picture has been produced, and if they approve, surely no censoring body should have the right to prejudge them.

"Away with legalized censorship. It is memorial of barbaric days, entirely unnecessary, unjust, and an unwarranted blow against an industry which does more to educate and develop than the combined teaching qualities of the school, the spoken drama, and the daily press."

HARPERS PRAISE "SEVENTEEN"

Famous Players Production Endorsed by Publishers of Novel

Having seen "Seventeen," representatives of Harper Brothers, who published Booth Tarkington's novel, from which the Famous Players film was made, heartily indorsed the picture in an unsolicited letter as follows:

"It is gratifying to see Willie and Lola and Jane and May Parcher step out of the pages of Booth Tarkington's book and bring with them to the screen so much of the charm they had in the novel. Jack Pickford, we think, will be particularly popular as William Sylvanus Baxter, and Louise Huff shows very successfully the tantalising sentiment of the baby-talk girl. Where you were able to get such a dog for the negro we don't know, but he certainly is a find. Your whole picture, indeed, shows to a remarkable degree the youth and summertime humor of Mr. Tarkington's story."

The admiration of the publishers for the adaptation does not rest here, but takes the much more active form of a plan for the joint exploitation of the book and photoplay by the agents of the publishers and the exhibitors respectively.

"THE DISAPPEARING PRISONER"

The Sixth Two-Part Episode of "The Shielding Shadow," Featuring Grace Darmond, Leon Barry, and Ralph Kellard. Produced by Astra for Release by Pathe.

The mystery in each succeeding episode of "The Shielding Shadow" seems to become more involved, creating greater suspense. In "The Disappearing Prisoner" the mystery assumes concreteness in that Ravengar commits such acts that we are unable to determine whether he or a double is at work. However, there seems to be some connection between "The Shielding Shadow" and Ravengar, but no hint as to what it is is given. Ravengar is still a prisoner of Bianca, who has fallen in love with him. She is visited by "The Shielding Shadow" and told to wring a confession from Sabastian if she would win Ravengar's affections. Under her orders Sebastian is taken prisoner. Leontine follows him and is also captured. She is placed in a wagon. Ravengar appears and saves her from certain death when the wagon is pushed toward the cliff. He also foils the plans of Bianca's confederates with the help of the police. Bianca is informed of his presence on the field of operations, but when she goes to investigate she finds that he is still locked in his prison. E. S.

"THE MISSING HEIRESS"

Second Episode of "Grant, Police Reporter." Produced by Kalem, Under the Direction of Robert Ellis. Released Oct. 27.

When the rich Miss Harding disappears Grant does some clever detective work, getting a clue from a letter demanding ransom. The kidnapped girl is taken by the Harding butler on a tug to catch the liner *Trieste*. The reporter gets aboard an aeroplane and starts in pursuit. By a daring leap he gains the deck of the ship.

John Robertson, who has been seen in a number of Vitagraph films, is now a full-fledged director. His first picture, now under way, has in its cast the popular English star, Peggy Hyland, Marc MacDermott, and little Bobby Connelly.

"CRISIS" OPENINGS ARE TO BE SIMULTANEOUS

Sherman-Elliott Co. Announces Plans for Selig's Pretentious Drama

Simultaneous presentation in many cities will be accorded "The Crisis," William N. Selig's pretentious photoplay, the selling rights of which for the United States and Canada are controlled by Sherman-Elliott, Inc., which has arranged with territorial buyers for the simultaneous openings of the ten-reel feature in San Francisco, Los Angeles, Chicago, New Orleans, Memphis, St. Louis, and Jackson, Miss., as well as in the principal cities of the East, possibly including New York and Philadelphia and Boston on or about Nov. 19-24. Each of these openings will be exploited "the Sherman way," exceptional facilities having been provided the exhibitor in the way of a most complete line of paper, photos, heralds, lobby displays, and other advertising matter, with numerous selections to choose from.

In addition to these meropolitan or big town showings, a number of the state right buyers contemplate sending out road companies, a conservative estimate placing the number of "Crisis" prints actually in use by Dec. 1 at fifty.

Territorial rights to "The Crisis" are being disposed of rapidly, practically all of the various sections of the United States having been either sold or deals are pending for their disposition. Prominent exhibitors in the principal centers are identified with the companies which are acquiring from the Sherman-Elliott Company, Inc., rights to the picture, and in some instances the bidding has been quite spirited.

MUSIC FOR CRITICS

With the idea of making things congenial for the trade paper critics who review Greater Vitagraph productions in the projection room at 1600 Broadway every Tuesday afternoon, the Vitagraph V. L. S. E. home office has installed a sweet-toned piano and provided a competent musician to get the melody out of it. According to the latest reports the innovation is much appreciated.

FAIRBANKS FILM AT RIALTO

Douglas Fairbanks, in his latest and liveliest feature picture, "American Aristocracy," holds chief place on the bill at the Rialto this week. The picture was taken around Newport and Watch Hill, R. I., and a number of the fashionable patrons of those resorts appear in several scenes with the exuberant young star.

The Yorke-Metro Studios at Los Angeles, Cal., are among the most active on the Coast. Mabel Condon will tell all about them in The Mirror for December 2. The issue will be profusely illustrated with special photographs, and will be interesting throughout.

"OLIVER TWIST," WITH MARIE DORO, FROM LASKY CO.

Dickens's Novel in the Films to Be Paramount Release December 11

Marie Doro as "Oliver Twist" will be a Paramount release for Dec. 11. This picturization of Dickens's famous novel was filmed by the Lasky Company and is notable for the fact that the star scored a triumph on the stage in the play during the Dickens Centennary in 1912.

At that time Miss Doro was accorded remarkable praise by the critics, who declared her Oliver to be sweet, pathetic and appealing. This is the third time that Marie Doro has appeared on the screen in adaptation of plays in which she created a sensation on the stage, the Famous Players having already presented her in adaptations of "The Morals of Marcus" and "Diplomacy." The wonderful scuccess which she enjoyed in these famous performances justifies the producers in having great expectations for this third similar endeavor.

Though Marie Doro is the star of the production, an announcement emanating from any other source than that of the Lasky Company, whose casts are normally notable, would undoubtedly term the adaptation an "all-star" presentation, as the names of such great stars as Hobart Bosworth, Tully Marshall, James Neill, and Raymond Hatton are found among the supporting cast.

Bosworth will play the great role of Bill Sykes, the morose, hard-headed, brutal animal.

The Artful Dodger will be played by Raymond Hatton; James Neill is Mr. Brownlow, Jack Sacker is Charles Bates, Robert McKenzie is Fangs, and Elsie Jane Wilson is Nancy Sykes. Other equally well-known players have been assigned to the other roles which are dear to the hearts of all lovers of Dickens.

The adaptation of the novel was prepared by James Young, who also directed the production for the Lasky Company.

ROBERT WARWICK RESIGNS

Quits World Film: Corporation to Feature Women Stars Largely

Robert Warwick has resigned from the World Film Corporation's roster of stars, and his resignation has been accepted.

"We have found," said a member of the directorate, "that the public trend at this time is toward picture plays with women stars, so that Mr. Warwick's expression of a desire to withdraw fitted in precisely with our own plans and wishes.

"We had, indeed, been in negotiation for some time with a very noted film actress, whose name we expect to announce within the next week or two. It is now quite likely that a second engagement along this line will be made shortly, for it is in the feminine star division that the World Film's activities will be extended in the future.

"It is not meant by this utterance that the World will have no male stars. Carlyle Blackwell, who is one of the big assets in the motion picture business, will, of course, be retained, and we have some big roles for him to portray in the near future. But the great call at this moment is for women on the screen, and we are happy to be able to lend an attentive ear.

It is reported that Mr. Warwick will be exploited in films from the newly formed Warwick Film Corporation. Ralph W. Ince is to direct his productions, it is stated.

DURANT JOINS TRIANGLE

Well Known Scenario Man to Provide Material for Kay-Bee Stars

H. R. Durant, who for two seasons directed the scenario department of the Famous Players Company, has recently been placed under contract by Thomas H. Ince, and will in future provide material exclusively for Triangle-Kay-Bee stars. Mr. Durant will not, however, join the colony of Triangle editors and authors on the Coast. His headquarters will be in the Longacre Building, New York.

Mr. Durant comes under the Triangle banner with a record of striking achievements. Previous to his connection with the Famous Players he was for five years editor of the *All-Story Magazine*. He has had five productions on the legitimate stage, is the author of over two hundred short stories and novels, and has written more than sixty features for the Biograph, Equitable, World, Universal, Famous Players, and Triangle-Fine Arts.

SAM SPEDON RETURNS

Sam Spedon, the well-known publicity and advertising man, is back in New York after five weeks spent in exploiting the Democratic National campaign pictures showing President Wilson and cabinet for the Motion Picture Forum, Inc. He introduced the pictures in more than two hundred theaters in Chicago and Illinois and one hundred and fifty in Indiana, and more than one hundred in Ohio. Bookings, he states, are still coming in.

Mr. Spedon will devote himself to special publicity and literary work until he makes connections with a company now in course of formation.

"Greatest Stars on Earth"

FAMOUS PLAYERS · LASKY
MOROSCO · AND · PALLAS

THE country knows that the *stars* and *plays* of these four great producers transcend all others, but—

You must ask a Paramount Exhibitor if you want to know how incredibly *broad* and *liberal* is the Paramount method of releasing these great attractions.

Current Releases

DUSTIN FARNUM
IN
"A SON OF ERIN"
(*Pallas Pictures*)

BLANCHE SWEET
IN
"UNPROTECTED"
(*Lasky*)

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

WITH THE MOTION PICTURE EXHIBITORS

KEITH INTERESTS TO LAUNCH BIG FILM DISTRIBUTING AGENCY

To Handle Pictures Not Only for Own Theaters but for Other Independent Exhibitors

In the course of the next two or three months the B. F. Keith interests will launch a big motion picture distributing agency, which will handle pictures not only for their own numerous vaudeville and picture houses, but for large independent exhibitors as well. According to John J. Murdock, executive vice-president of the Keith forces, the announcement is rather premature, and is due to leaks of information from extensive negotiations that are being made with exhibitors throughout the country. Mr. Murdock declares that this new distributing plan of the Keith people did not in any way involve the selling of stock to exhibitors, as was stated in one published account. He said that neither Mr. Albee nor Mr. Keith sold any stock in their concerns.

For many years the Keith interests have been approached by picture manufacturers who have wished to distribute their product through the Keith houses. In some cases the manufacturers have been willing to make pictures under the Keith name. They have offered great concessions in the way of price for such exclusive showing and did not ask any financial backing from the Keiths in such manufacture. So far the Keiths have held off from these offers. They have gradually been acquiring picture houses all over the United States, until they own two or three times as many such theaters as any other independent concern.

In the past each Keith house manager has run his theater as if it were his own, and made his own selection of pictures, regardless of the other houses in his city. This has resulted in the bidding up of pictures to such an extent that they have cost several times as much as in other cities where all the houses were controlled by one individual.

According to the new plan, the prices of the pictures will be fixed from the Keith headquarters, but the matter of what houses will get particular pictures will depend upon the exhibitors, who will be organized into boards and will work in the mutual interests of each other. If a house is falling behind in its receipts, it is intended that the other exhibitors shall give it the benefit of the strongest picture current. This system has been tried out to a certain degree in a small city in the West, and it is said that the exhibitors would not go back to the old system of competition on any condition.

Every large city will have a branch office for the new Keith distributing agency, and the smaller cities will have sub-branches. The matter of overhead expense will be practically eliminated, as all the Keith machinery of booking pictures and publicity will be brought into play. It has been figured out that a picture can be shown for two thousand nights in such a large system of theaters as the Keiths have. This can assure such houses as affiliate themselves with the plan having the best pictures at reasonable figures. In each case a complete program will be furnished, containing a certain amount of comedy with the serious drama. The custom of showing sixteen or eighteen reels in an attempt to beat a competitor will be done away with by means of the boards of exhibitors.

John Harris of Pittsburgh is slated for general manager of the new agency when it is in operation.

BROOKLYN EXHIBITORS' DANCE

Film Stars to Be On Hand at Affair to Be Given in February

Brooklyn local of the Exhibitors' League promises unusual features for its annual ball and reception to be held on the eve of Washington's Birthday. It is said that Douglas Fairbanks and Mary Pickford will lead the grand march, and that such well-known stars of the film world as "Fatty" Arbuckle, Dorothy and Lillian Gish, and Endid Markey will be in line. The affair will be at Stauch's, Coney Island.

Brooklyn local consists of the exhibitors of motion pictures in Brooklyn, and is one of the strongest branches of the order in the United States. Efforts are being made now to have at least one hundred of the leading film stars present and to make the occasion the greatest in the history of the organization.

Two bands have been engaged to furnish the dance and concert music. The hall will be decorated in artistic fashion and special arrangements will be made for automobile parties. The committees are arranging many features in which the film stars will have prominent parts.

The various committees making arrangements are:

Ball Committee: William Hollander, chairman; Maurice Goodman, treasurer.

Arrangement Committee: Louis Levine, chairman; Billy Bland, J. C. Wasserbach, G. Gerhauser, and H. Shapiro.

Printing: William Brandt, chairman; Michael Glynn, Julius Caller, and S. Barr.

Tickets: J. Foster, chairman; E. Fulmer, H. Schaeffer, S. Rosenthal, H. Weingarten, Fred Huchner, and J. Ensler.

Entertainment: R. Saunders, chairman; S. Lesselebaum, C. F. Martin, Gus Koenigswald, E. Dunning, S. I. Berman, and J. H. Vreeland.

Reception: H. C. Mooney, chairman; Ben Title, Louis Christian, E. Salkin, I. M. Richards, Paul Thiele, Harry Harring, Manuel Motta, S. Sonin, and Harry Traub.

Publicity and Program: H. C. Mooney, William Brandt, and Otto Lederer.

Badges: E. Stockheimer and S. Schwartz.

Ladies' Reception: Mrs. Reitmeyer.

Floor Committee: J. Sokoloff, chairman; William Bigalli, J. Jenell, J. Bruno, S. Pelagrano, A. Flaum, Charles Granidas, E. Chrystmus, B. Zeitlen, M. Seger, D. Kerman, T. Gale, S. Marcovich, M. W. Lane, Louis Smith, D. J. Askin, and H. Whitner.

Projection Committee: M. Warshauer.

MANY CONTRACTS FOR ARTCRAFT

Right up to the time of release of "Less Than the Dust," the sixteen Artcraft exchanges continued to pour into the New York offices their stream of contracts. Walter E. Greene, president of Artcraft, is confident that following the first showing all over the country there will be an even more widespread scramble to book the new Mary Pickford productions. Eighty prints are ready for any legitimate demands that may be made on them, and Artcraft is prepared to increase this total if necessary.

SAYS BUSINESS IS GOOD

Mutual Sales Manager Declares Exhibitors Are Building More Solidly

Hunter Bennett, sales manager for Mutual, arrived at the Chicago office a few days ago to report to President John R. Freuler, and declares that he believes the film business of the South and East is in the healthiest condition that he has seen in the last two years. He says:

"Exhibitors are building their business more solidly. They are finding the public critical, but ready to recognise and to patronise good pictures. The really capable, hard working exhibitors are forging ahead more rapidly to-day than ever before. I believe. The reward of merit is now coming to quality pictures and quality presentation. Certainly this makes for Mutual prosperity."

In Atlanta, Ga., Mr. Bennett conferred with Charles E. Kessnich, exchange manager, in planning a number of important changes in operation to better service to the exhibitors of that territory.

At Philadelphia W. H. Rippard, of the Wilkes-Barre, Pa., branch, and C. K. Campbell, of the Harrisburg office, met with the sales manager.

A number of minor changes and reassignments have been made in the sales forces.

Murry Beier, of the New York branch, has been transferred to Philadelphia temporarily.

The Cincinnati offices will be moved into their new two-story building at 112 North Seventh Street on January 1. The building has floor space of 8,000 square feet, a projection room and splendid equipment.

Mr. Bennett announces some changes in the Mutual's sales force, which numbers over one hundred men, which have taken effect the past few weeks.

John Hardin has been sent from Chicago to sell pictures for the Mutual at Atlanta. George F. Law, an experienced film man from Winnipeg, Canada, has been made assistant manager of the Minneapolis branch, while R. C. Fox has been added to the sales force of that city.

A. R. Patten, salesman, has been transferred from Spokane to Los Angeles. Louis Baxley and J. W. Potter have been added to the Dallas, Tex., list of salesmen, and J. W. Critchfield has been changed from head booker to salesman at Oklahoma City, Okla.

GEORGE ORTH RETURNS

George Orth, director of comedies, par excellence, who completed several one and two reel subjects for the Atlas Film Company, of Detroit, has returned to New York, and is considering several offers emanating from various responsible film concerns, one of which is said to come from the Crescent Film Company, of Washington, D. C., which will release the International Program.

Jack Young, who helped to photograph "The Fall of a Nation," will grind the camera for Director Orth.

INCORFORATIONS

ALBANY, N. Y. (*Special*).—The Secretary of State granted charters to fourteen newly formed theatrical and motion picture concerns the past week. The largest being the Bunny Studios, Inc., of New York city, with a capital stock of $50,000, which will conduct a general theatrical and motion picture business. The New Process Cartoon Company, of New York city, organized to produce motion picture films from pen and ink drawings, has also been incorporated. A complete list of the new firms follows:

Klever Pictures, Inc., New York city. To manufacture motion picture films and accessories, and maintain studios and theaters. Capital, $40,000. Directors: James P. Hicks, Willis C. Pratt, and Louis H. Manson, 375 East 199th Street, New York city.

Joseph L. Kernan, Inc., New York city. To provide for the production of theatrical, musical, and other stage productions. Capital, $10,000. Directors: George Cherurg, George J. Grady, and Nathan N. Sanders, 885 West End Avenue, New York city.

Washington Film Corporation, New York city. A general motion picture business. Capital, $10,000. Directors: Abraham Bloom, Tetta Leibowitz, and Bernard Drachenberg, 34 Pine Street, New York city.

Freeman and Small, Inc., New York city. Theatrical enterprises and motion pictures. Capital, $2,000. Directors: Edward Small, Maurice Freedman, and Charles S. M. First, 27 Cedar Street, New York city.

Civilization Feature Company, New York city. To obtain licenses and produce photoplays and other film features. Capital, $6,000. Directors: Louis Hass, David Freidman, and Rudolph Deibel, 220 Cathedray Parkway, New York city.

T. H. Hunter, Inc., New York city. Dramatic, musical, and motion pictures, also to conduct a general booking and employment agency. Capital, $1,000. Directors: Calvin S. Hunter, Max S. Weinberg, and Maurice Weir, 68 West 118th Street, New York city.

Argosy Films, New York city. To produce and exhibit motion pictures. Capital, $1,000. Directors: Paul J. Dubois, Paul H. Hahn, and Edwin H. Collins, 3750 Broadway, New York city.

"Florida Films Company, Inc.," New York city. Theatrical and motion picture business. Capital, $10,000. Directors: Harry M. Warner, Louis C. Wiswell, and William Smith, 226 West Forty-second Street, New York city.

Bunny Studios, Inc., New York city. To engage in a general theatrical and motion picture business. Capital, $50,000. Directors: Paul J. Henchen, J. E. Rogers, and E. B. Dace, 45 West Thirty-fourth Street, New York city.

"Central American Film Service, Inc.," New York city. To manufacture motion picture films and supplies and operate theaters. Capital, $5,000. Directors: William J. Farrell, Victor D. Gordon, and William B. Steyert, 80 Wall Street, New York city.

Unity Service Corporation, New York city. Motion picture business in all of its branches. Capital, $20,000. Directors: William Merrill, Harold W. Harwell, and Harry S. Hechheimer, 220 West Forty-second Street, New York city.

New Process Cartoon Company, New York city. To make motion picture films of pen and ink drawings, and all other kinds of films. Capital, $6,000. Directors: Charles F. Jones, R. Leslie, and Arthur Leslie, Times Building, New York city.

The Nunley Company, Richmond, N. Y. Theatrical and other amusement enterprises. Capital, $5,000. Directors: Timothy F. Murphy, Thomas W. Nunley, and William Nunley, 544 Eighth Street, Brooklyn, N. Y.

Knickerbocker Harmony Studios, New York city. To write, edit, and prepare lyrics, and deal generally in musical compositions. Capital, $1,000. Directors: Edward S. Huntington, Georgine Meyer, and George A. Banta, 1547 Broadway, New York city.

GEORGE W. HERRICK.

LAST THEATER DESTROYED

BELLEFONTE, PA. (*Special*).—The Lyric Theater at Phillipsburg, Pa., together with the building it was in, was totally destroyed by fire on Oct. 28. It was managed by Harry Freeman, who was the one who arranged and staged the Phillipsburg train wreck scenes for the Lubin people a couple of years ago. It was the only moving picture theater left in the town, the others having been destroyed in previous fires. The loss was $4,000, with $1,500 insurance. The town is without an amusement place of any kind now, and will be until the new theater, which is being built by Hon. Charles Rowland and has just been roofed, is finished in the Spring. The total cost of the new building, it is said now, will be close to $100,000.

HIGH PRAISE FOR SERIAL

From exhibitors and newspapers in every territory covered by Pathe's thirty exchanges, come reports bearing out the company's statement made before the release of "The Shielding Shadow" that it was one of the greatest serials ever made. It broke the record for advance bookings formerly held by "The Iron Claw," and it is still keeping up the pace. The public seems to recognize that Pathe's experience in the production of serials is a guarantee of excellence.

Since newspapers mold and reflect public opinion, Pathe exchange managers feel that the greatest indication of the popularity of "The Shielding Shadow" is seen in the manner in which it has been received by the newspapers everywhere.

FIRST ART DRAMA'S RELEASE

November 27 Announced as Probable Date of First Film for New Company

Nov. 27 is the announced date of the first release of the newly organized Art Dramas Company, which will distribute the productions of the William L. Sherrill Feature Corporation, the United States Amusement Corporation, the Erbograph Company, and the Van Dyke Film Productions Corporation. It is understood, however, that this date is only tentative, and will not be made absolute until the four producing companies have enough pictures completed to insure the meeting of their weekly release obligations.

One of the officials of the Art Dramas Company, in speaking of their policy of making high-grade productions to be rented at moderate prices, said:

"I have been asked by several exhibitors whether we actually could make pictures of excellent quality, and still ask less for them than the other programs do. My answer is 'Yes,' most emphatically. We intend to go further than that. We intend to give our exhibitors *better* pictures than they got on some of the other programs. And there is no reason why we should not be able to do so.

"The producers of Art Dramas have not undertaken to make more pictures than they can do well. That means that every production will be made carefully in all details. We shall employ no 'stars' at prohibitive salaries. This does not mean, though, that our players will not be good. They will. But they will not get more than they can earn, as is the case with a number of companies.

"Eliminating the middleman, as we have done, we have reduced the charge against a picture from 20 to 35 percent. This saving in distribution, together with our saving on the player's salaries, will, without a doubt, enable us to sell good pictures at a price that will enable the exhibitor to make a profit every time he shows an Art Dramas production."

CROWD ATTENDS SHOWING

"Less Than the Dust" Privately Exhibited by Artcraft at Broadway

A private showing of Mary Pickford's first Artcraft production, "Less Than the Dust," was given Thursday morning, Nov. 2, in the Broadway Theater, New York, through the courtesy of the Stanley Company. An enthusiastic audience of about two thousand people, including many prominent motion picture stars and producers and hundreds of exhibitors from New York and vicinity, was present. The original symphonic score composed by Edward J. Howe was played for the first time by the Broadway Theater Orchestra, under the direction of James C. Bradford. The musicians with only a few rehearsals showed that Mr. Howe had arranged a perfectly synchronized accompaniment, and Mr. Bradford and his men displayed rare skill under circumstances which admitted of only slight preparation.

Thursday's showing was preliminary to the public premieres of Sunday at the Broadway, Strand, and Academy of Music. The reception accorded by the professional audience indicated an enthusiastic welcome for the new superior Pickford picture when it was presented to the view of the army of admirers of the ambitious young star.

Spreading out from New York city, where five theaters are this week presenting "Less Than the Dust," Artcraft Pictures Corporation points to a total of nearly eighty theaters which have booked the new superior Mary Pickford pictures for runs of from one to three weeks.

NEW PARAMOUNT THEATERS

Keith's Theater, Buffalo, N. Y., has been purchased by R. Wagner and James Wallingford from J. A. Schuchert. The admission price is to be increased to 10 cents for two nights each week. Paramount pictures will be shown on these nights.

The Globe Theater, situated on Main Street, near Ferry Street, Buffalo, N. Y., closed since the first of July, was reopened recently under the management of J. Unger, with Paramount Pictures.

Charles P. Gilmore, of the Hippodrome Theater, Oswego, N. Y., has signed a Paramount contract. Also Myron Bloom, of the Quirk Theater, Fulton, N. Y., will use Paramount Pictures, starting Nov. 6, and Henry Morgan, of the Aurora Opera House, Aurora, N. Y., will start Paramount service, beginning on Oct. 26.

A new Paramount Theater will be opened shortly in Elmhurst, N. Y., by Samuel Sheer, Jr. The house will be known as the Victoria. It will seat between five and six hundred people, and be furnished in the very latest style. Mr. Sheer and his brother are now proprietors of Sheer's Hyperion and Sheer's Palace theaters, both in Corona, L. I. These are moderately new houses. All three houses are of the same design. Paramount Pictures have been booked at the Hyperion and Palace theaters for over a year, and will be the leading pictures at the new Victoria.

McFARLAND'S NEW BILLET

Richard W. McFarland, who was the New York representative of the Lubin Company at one time and later assistant treasurer of the V. L. S. E. can now be found at the Vitagraph studios in Flatbush. Mr. McFarland has been given the important responsibilities attending the office of factory superintendent.

SNAP SHOTS

Recently we mourned over the lack of originality manifested by press agents who rely on tales of auto purchases by their respective stars for the winning of journalistic space. This week, car buying yarns ran light, but eleven stories arrived, each having for its foundation the narrow escape of a film star from sudden death while speeding. Bearing in mind the adage that "a miss is as good as a mile," and furthermore that not one of the "almost" accidents so much as furnished a bruise or scratch to dilate upon, nothing but nervous shock or shaking-up, why all this frothy fuss about nothing? It is an odd thing that supposedly competent publicity hurlers, most of whom have had experience in the news-gathering field on metropolitan dailies, cannot realize that these ornate accounts of "near killings" fail to provide the interest necessary to insure publication.

Whether in flivver or limousine
Speeding to work or play,
They risk their bones
O'er the rugged stones
Or rip their tires away;
Never the press scribe falters,
Never the threadbare wheeze
Fails he to pound forth swiftly
From his typewriter keys,
Waking the weary groan in
Each editorial den——
"Curses! here comes that stale, old
Star-auto blurb again!"

Does the author of motion picture scripts sit up nights trying to devise impossible situations for the bewilderment of luckless leading men? Such is the problem offered for solution by Owen Moore ater reading the scenario of "Princess Zim Zim," in which he appears with Irene Fenwick. For one of the scenes requires the portrayal by the Famous Players actor of a polo player who becomes intoxicated during an important game. Now it is all very well to impersonate a drunken gent, and it may not be difficult to look like a polo player if one rides a steed at all well, but the elements of this combination have somewhat the same propensity for mixing as the proverbial oil and water. Moore, however, refused to cringe before the ordeal, and is risking his neck blithely in attempts to make the scene thoroughly realistic.

A petite miss who works for one of the big film companies called up Mr. Rothapfel, of the Rialto Theater, the other day to register a friendly complaint.

"I had the big part of an hour to kill last night," she explained, "so I bought a ticket and came into your house. There was only standing room, and up to the time I had to leave, all I saw was the upper two feet of the screen and a funny hair cut on the man who stood in front of me. Now, what are you going to do about it?"

"That's easy," responded Rothapfel. "I'll mail you half a pass, which will permit you to gaze upon the lower half of the screen. That's fair enough, isn't it?"

"Sure," responded the damsel. "And to show you I'm on the level, I'll cover up one ear while the orchestra is playing."

From Mutual headquarters comes the announcement that President John R. Freuler is inaugurating a search for the greatest scenario in the world. Mr. Freuler's optimism is worthy of recognition. There are many magnates who have started on a similar quest, and more than one of them stood sponsor for a feature entitled in his opinion to rank as the Holy Grail of filmdom. But there was always a hitch when it came to the moulding of public opinion in the same groove. The production of a great scenario is admissible, but acquiring the superlative degree of greatness is "another thing again, Mawruss."

"Man wants but little here below, nor wants that little long,"
So run the words of wisdom in the sage's earnest song,
But times have changed since that was penned, among our wants below
Is registered the perfect, greatest, best scenario.
And take the tip from John R. F., that ancient rhyme is wrong;
He wants a real, big photoplay, and wants it triple strong.

"Why famish amid plenty?" plaintively inquires Vic Johnson. And thereby hangs a tale. Charles Richman, Arline Pretty, and others of a Vitagraph company went forth to sea on an oyster boat to film certain scenes in "The Secret Kingdom." Hunger pangs seized the players. Director Charles Brabin arose to the occasion with keen sagacity. He ordered the dredge into action, bushels of crustaceans were lured from the depths, crackers supplied by the gallant crew, and a feed of Gargantuan proportions resulted. You perceive how pertinent is the question hasarded by Vic! It is gratifying evidence of the high order of intelligence distinguishing our canny screen artists that they refuse to starve when victuals are obtainable. Yet due credit must be given to Director Brabin, whose master mind deduced the existence of the hidden links between oyster boat—oyster bed—oysters, thereby averting the impending horrors of famine.

Mark Twain related a story of a ferocious bandit who was confined in a tower for forty years, until one day it occurred to him to escape. Whereupon he opened a window and made his getaway. Both of these cases are apt illustrations of what mighty deeds may be accomplished through the agency of intense thought concentration.

The "Secret Kingdom" players, they gazed in rank dismay,
For fierce the face of famine leered above the oyster bay.
Then out spake Charles Brabin, a hero bold was he,
"Lo, I will garner sustenance from out the cruel sea."
And soon the dredge was working, and soon the shell-fish came
To prove the truth of Brabin's words and bring him deathless fame.
Ah, how could man do better when facing hunger odds
Than go at once a-fishing for oysters, eels, or cods?

Cleo Ridgley is the glad possessor of over a hundred hens, all famed for producing abilities. And Cleo, having a keen eye to the main chance, is constantly selling eggs to her Lasky studio associates at something over prevailing market prices. Which, considering what market prices on even inferior brands of hen fruit are just at present, would seem to indicate that Miss Ridgley is headed straight for the millionaire fold. But eggs are not the only commodity promising quick financial returns. A splendid opening offers for some enterprising star to invest his or her surplus earnings in a coal mine and peddle black diamonds to the undeserving poor who insist upon having their homes heated. We trust that the suggestion will not be lost in the art-commercial shuffle.

Canine publicity is running the auto press stuff a close race these days. Reams have been written regarding the rival ugliness of the dogs pertaining to Edith Storey and Gladys Hulette, other favored bowwows have come in for a large share of notice, and now Terry Ramsaye informs us that Charlotte Burton is desirous of having a dog to match every gown she wears. Also, we hear that Bryant Washburn's bull pup "Kewpie" witnessed a showing of "The Breakers," in which his master is starred, and when a gang of roughnecks attacked Bryant in the picture, the faithful animal dashed at the screen to save him, and batted his head with such force against an obstacle that poor "Kewpie" had to go to hospital for repairs.

Remarking upon the annoying prevalance of these repeated dog yarns to Pete Schmid, the Teuton bard smiled disdainfully. "I gotchu, pard," he said, "every dog has his day, all right, but the dog days are about over. These ginks fall heavy when it comes to thinking up new lines of stuff, most of 'em. The pups are clean out of fashion and you never hear a Morosco-Pallas star cracking about them. Cats are the latest m'boy, cats foreign and domestic, Angoras, even healthy alley Toms fattened up and decorated with blue ribbon. Now, I'm telling you something. A week ago one of our leading ladies gets her a dandy cat, regular show winner. Some class to that pet. Why, when Angeline—that's the cat's moniker not the star's—had a toothache, d'ye think the fang was pulled. Not so, Claudie, not so. The vet comes and takes her to a cat dentist, and he puts a gold crown on the lower cuspid of the right jaw. Cuspid is right, that's the way the ivory grinder spelled it. I'm getting ready to send out the yarn, when some low-lived stiff sneaks in the studio and cops off Angeline. Probably wanted to steal the gold setting; anyway it spoiled the stuff. Now I'm waiting to see if the cat comes back, but I have my doubts. I don't wish the guy that glommed her any harm, but if some six ton brewery wagon loaded to the gun'ls 'ud only come along and run over him a few, I'd send a wreath to the obsequies and count the cost as a mere bag of shells."

"While filming a fire scene in 'The Truant Soul,' writes our Essanay correspondent, "Mr. Walthall, who plays several scenes in the midst of the blaze, escaped with only slight burns about his hands."

There appears to be a faint note of pathetic regret in the foregoing announcement. Possibly Henry B. Walthall might have accomplished more in the line of heroic realism had he lounged among the flames a little longer. Yet personally, we do not blame him. Surely a limit must be placed upon the sacrifices endured for art's sake by leading men, let the publicity expert's appetite for "thrill" copy be ever so voracious?

Ham, the Kalem comedian, is back to work again, following a three-month's siege in the hospital. During his illness over three thousand letters were received by the company asking after the big man of the Ham and Bud attractions, while exhibitors throughout the country showed slide bulletins every week reporting the condition of the popular fun-maker. The screen could ill dispense with the services of the renowned Ham, and his resumption of activity on the film firing line will be welcome news to a multitude of picture patrons.

GEORGE T. PARDY.

Lillian Walker, Vitagraph's dimpled star, plays the title role in a new Vitagraph feature which is being directed by Wilfrid North.

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 12

WILFRED LUCAS and CONSTANCE TALMADGE in

"THE MICROSCOPE MYSTERY"

FINE ARTS

A photoplay that will grip and hold to the end. There is mystery, humor, love, violence, retribution. The situations unfolded are an endless chain of surprises and the climax leaves satisfaction.

Fine Arts will not often excel this production while Wilfred Lucas and Constance Talmadge leave nothing to be desired in telling the story of "THE MICROSCOPE MYSTERY."

CHARLES RAY Supported by MARGERY WILSON and MARGARET THOMPSON in

"THE HONORABLE ALGY"

KAY-BEE

A king's ransom in jewels, a renegade English Lord, another of a different stamp, who wins fortune in America, but leaves his heart with little "Pat," back in Old England; these all combine in making a story of appeal and intensity, a typical Triangle Kay-Bee; and the interest is but heightened by the presence of Charles Ray, Margery Wilson and Margaret Thompson.

KEYSTONE COMEDIES

There are two, brimming with snap, fun and cleanliness

ROBERT T. THORNBY

Producer---World-Paragon Pictures

Current Release—"HER MATERNAL RIGHT," with Kitty Gordon

In Preparation—"LITTLE COMRADE," with Ethel Clayton and Carlyle Blackwell

Formerly Producer of Keystone and Vitagraph Successes

J. W. JOHNSTON

ENGAGED——LASKY

To Appear in Coming Features

CHESTER BARNETT

LEADING MAN

The Mabel Condon Exchange, Business Representative. 1017 Longacre Bldg., New York City

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FILM HAPPENINGS ON THE PACIFIC COAST

Jack Warren Kerrigan's Quitting of Universal Causes Comment; Interesting Occurrences in the California Motion Picture Studios

BY MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—Quite the most exciting happening of last week was the non-appearance at Universal City of Jack Warren Kerrigan. The date was Oct. 28, a significant date to Mr. Kerrigan, as it was that on which his contract with the Universal Company terminated. Mr. Kerrigan saw no reason why he should report for work, even though he was in the midst of a five-reel feature, when, according to him, no arrangement had been made for him to continue as a Universalite. Nor, also, according to him, had any special arrangement been made regarding any obligation on his part to finish the picture, in which Lois Weber was directing him.

"My conscience is clear and I feel I am in the right; therefore I am not worrying," said Mr. Kerrigan, a few days after the happening; which gave the Los Angeles dailies opportunity for a scare-headline.

"We had a specific understanding with Mr. Kerrigan that he was to finish the picture in which he was working," was the assertion of H. O. Davis that same day. "It would have been very foolish of us to have assumed that Mr. Kerrigan would continue working after the expiration of his contract unless a preliminary understanding was had."

It is left to the respective lawyers of the respective parties to decide what is what.

* * *

H. O. Davis, he who has the affairs of Universal City in charge, has inaugurated a new policy at that film plant. Each company is to have two directors, one to prepare a story while the other director is producing one, the idea being a saving of time on everybody's part. There will be some few of the five-reel companies excepted in this establishment of new regime.

"Intolerance" is said to be breaking all records for picture attendance on the Pacific Coast, this being in excess even of the attendance which made "The Birth of a Nation" so popular an attraction. At Clune's Auditorium, the first Saturday matinee and night performances of "Intolerance" exceeded by $300 the biggest day in the engagement of "The Birth of a Nation" at the same theater more than a year ago. In San Francisco, the Columbia Theater's second week's receipts netted $3,000 more than the biggest week of "The Clansman."

Harry L. Kerr, who, as assistant business manager of the Keystone, beautifully systematised the business management of that studio, has been appointed studio manager of the Mabel Normand Feature Film Company.

In point of attendance, the five most popular Los Angeles Broadway theaters last week were Tally's Theater, showing Clara Kimball Young in "The Common Law"; Quinn's Superba, presenting Frank Keenan in "War's Women"; Clune's Broadway Theater, featuring William Russell in "The Man Who Would Not Die"; the Woodley Theater, presenting Sessue Hayakawa in "The Soul of Kura San," and the Symphony Theater, with Francis X. Bushman and Beverly Bayne as "Romeo and Juliet."

Frank Keenan has betaken himself to New York, where he will look into a play in which the Shuberts offer him a very fine starring part. "But the part isn't all," declared Mr. Keenan, just before leaving, "if the rest of the play isn't just as good as the starring part. So I'm going on and take a look at it myself."

Jack Clymer is with us. It may seem unbelievable to many that he should have left New York's Broadway on even so long an absence as that of six weeks. Yet—he is here. The business of life that brought him coastward was the writing of eight feature pictures for George Beban, to be produced within the next year at the Morosco Studio. His first is to be finished within the next five weeks and the prediction is that Mr. Clymer will return East at that time.

The Scream Club

Kenneth O'Hara, Ince publicist, and Arthur V. Statter, he who helps M. G. Jonas in the out-put of Universal City publicity, had the latest Scream Club party in charge. It was held Oct. 28 at Nat Goodwin's cafe at Santa Monica, and the evening of fun did credit to the management of its two hosts. Lena Baskette, Universal City's little nine-year-old dancer, was the special entertainer of the evening. Frank Keenan, in his enthusiastic praise of the little dancer, said, "*There's* somebody who belongs by right of the divine talent. That little girl is going to have the world at her feet some day." And all who heard were ready to believe.

Nicholas Dunaew is another Easterner to have found his successful way to the playground of the West, Los Angeles. He is one of the stock members at Universal City, where he came after eighteen months of splendid work with the Eastern Vitagraph Company.

Ruth Stonehouse was hostess at a Halloween dinner-party at the Town and Country Club.

Edward Morrissey, who aided in the direction of the Fox Company's big Annette Kellerman picture, has been appointed director to Lillian Gish at the Fine Arts Studio.

Phillips Smalley has been seriously ill for the past week with an attack of pneumonia.

Carmel Myers, the daughter of one of the rabbis who advanced expert Hebraic archaeological knowledge to D. W. Griffith during the making of "Intolerance," is said to be the latest Griffith find. At any rate she is the newest member of the Griffith forces at the Fine Arts Studio.

Dorothy Dalton, Howard Hickman and Charles Gunn will present a comedy-drama on the Triangle-Ince Program upon the early release of J. G. Hawk's feature.

Monte M. Katterjohn, after a month at the Essanay Studios in Chicago, is again at Culver City at his same old desk in C. Gardner Sullivan's scenario department. The climate of Chicago is said to be Mr. Katterjohn's reason for returning to the more likable one of California.

Myrtle Stedman is playing opposite House Peters in his first Morosco feature.

President S. S. Hutchinson of the American Film Company has added San Francisco to his week-end calling-list, dividing his time between the business demands of that city, Santa Barbara and Los Angeles.

Frank Reicher, upon completion of a Fannie Ward picture, began the direction of a Wallace Reid and Cleo Ridgley feature.

Marie Doro Has Party

Marie Doro gave a Halloween Party to the members of her company at her home at Rock Cranny Ranch. A set of of lights from the Lasky Studio was loaned Miss Doro for the evening, and she photographed many scenes from her party with her motion picture camera, the recent gift of Charlie Chaplin.

The releasing market for "bad-man" pictures slumped and almost tottered one day last week when William S. Hart accidentally broke one of his costly twin six-shooters. A high-powered car made a record run from Inceville to Los Angeles, procured another gun and the day and the "bad-man" releasing market were saved.

Alfred Vosburgh is the newest leading man at the Ince Studios. He formerly had been an Ince-ite, thence to the Vitagraph and American Companies, and now back to Ince-ing.

It was the pleasant fate of the Culver City folk to be the guests of E. A. Featherstone, Los Angeles club man, at a duck dinner recently. It was the same host who entertained the Ince folk on a recent trip to Catalina Island aboard his private yacht.

Captain Jack Bonavita and the Bostock animals are again picture making at the David Horsley Studios.

Helen Holmes sprained her wrist last week in a jump from a train into the tonneau of a motor car.

Lewis J. Cody, of the Mabel Normand company, has been loaned to the Keystone forces to play the juvenile lead in a picture under Harry Williams's direction.

George W. Stout, business manager of the Mack Sennett Studios, has returned from a several-days' trip, on which he picked unusual locations for some new Keystone comedies.

Nobody knows how it is to be done, but "Big" Ed Sedgwick is pledged to reduce his 300 pounds to 175, as the result of a bet with Hayward Mack as to the outcome of the World Series.

Wedgwood Nowell, dramatic artist of Universal City, has written special music for the "Twenty Thousand Leagues Under the Sea" feature.

Fred Church is tired of traveling to such nearby points as Pomona, Edendale, etc. 'Tis said that his next trip will be to Alaska for scenes in a five-reel feature, and that on his return he will jaunt to China, presumably with Lynn Reynold's Universal company.

Leo White, who has worked with Charlie Chaplin for the last two years, has gone to Chicago and the Essanay fold.

President H. M. Horkheimer has issued a mandate which, posted on Balboa's bulletin board, is a matter of personal interest to all members of that company. It has to do with the Balboa-ite, "Little Mary Sunshine" who, Mr. Horkheimer decrees, is not to be teased by any one, not to be addressed in slang, not to be given sweetmeats while at work, not to be coddled or handled unnecessarily, and not be subjected to shouting or language at all objectionable. Thus does Mr. Horkheimer make his entire studio morally responsible for the welfare of the little three-year-old.

On Jackie Saunders' first housekeeping day, Bruce Smith, Balboa's clever character actor, made up as a hobo and made request for food at the back door of Jackie's new domicile. Jackie had just made a pie. She bequeathed it upon Bruce Smith and, after eating thereof, for some unknown reason, Mr. Smith failed to see any joke in his having played hobo.

A 75 x 250-foot stage was erected in the space of twelve hours a week ago at the Lasky Studio.

Margarita Fischer is said to give a delightful performance in her role of light-comedy lead in the Mutual-Pollard picture, "Jackie of the Navy."

Exhibitors running the new Christie comedies have voluntarily written in their enthusiastic praise of these pictures, which feature Billie Rhodes, Betty Compson, Harry Ham, Neal Burns, Ethel Lynn, Eddie Barry, and George K. French, with Al Christie and Horace Davey as directors.

Harold Lockwood and May Allison will be seen to advantage in the Yorke-Metro picture, "Pidgin Island." There are several reasons why, two important ones being that Fred J. Balshofer, who himself possesses expert photographic knowledge, is directing this picture, and another reason is that Tony Gaudio's new invention, a certain mysterious accessory to his camera, is having its initial try-out in the "Pidgin Island" picture. It is one that is said to introduce an effect never before accomplished in motion photography.

Eugene B. Lewis, Universal City's capable head of the scenario department, in addition to editing the scripts for all of the larger film plays at this studio during the past week, added the following original scripts to the city's production department: "The Visit to Headquarters," in two reels; "The Revenge," in one reel; "The Renegade Patriot," and "Resurrected," each in two reels.

Ruth Stonehouse is being featured in a five-reel photoplay directed by Raymond B. Wells. Jack Mulhall plays opposite her.

Edith Roberts and Bennie Suslow are the two clever new additions to the comedy company headed by Eddie Lyons and Lee Moran. "If I'd Only Married" is the particular vehicle in which this company is now at work.

Eugene Walsh and Eileen Sedgwick head Captain Leslie T. Peacocke's comedy cast in "The Vegetarian."

Charles Swickard is directing Dorothy Davenport and Herbert Rawlinson in the five-reel feature, "The Scarlet Crystal."

ASSOCIATION IN CHICAGO

CHICAGO (*Special*).—An advisory executive committee of the National Association of the Motion Picture Industry will be formed here by the local members of the organization. A meeting was held at which John R. Freuler, president of the Mutual, was elected chairman, and plans were formulated for the future.

Frederick H. Elliott, executive secretary of the national body, and Randolph Lewis, publicity director, sent out the summons which resulted in a gathering of the film men. Another meeting will be held at Mutual headquarters shortly, when final arrangements for the opening of the Chicago branch committee will be made. Among those present at the initial gathering were John R. Freuler, Maurice Choynski, Alfred Hamburger, Donald Bell, Lewis Frank, William J. Dunn, Frederick Ireland and others. Mr. Elliott came from New York to assist in the direction of the new committee.

THE SCREEN CLUB BALL

All arrangements have been completed for the big social event in the theatrical world, the Screen Club's annual ball at the Hotel Astor, which will be held this year on Saturday evening, Nov. 18. There has been considerable rivalry among the leading manufacturers and prominent screen stars for choice box locations, and the general interest has been so keen that the affair promises to be the most successful in the history of the club. Many of the club's membership who happen to be out of town at the present time have arranged for a flying trip to New York to attend the ball. The club house at 117 West 45th Street will be open as customary on the day of the ball and the morning thereafter to the members and their women friends. It will be the first occasion offered to the ladies to inspect the Screen Club's new quarters.

RECOVERS HIS HEALTH

I. S. Seidman, popularly known as "Sy," one of the pioneer technical camera men, who met with a serious accident while taking nature pictures on a scaffold two years ago, dislocating his hip, is now thoroughly restored to health and his friends will be glad to learn he is hard at work again.

Mr. Seidman was one of the first to take a five-reel picture and worked on the coast on the San Francisco earthquake.

He is considering offers to return to the coast but has not, as yet, decided whether to remain east or not.

J. A. Steinson, who for the past eight months has covered parts of Texas and Oklahoma for the Dallas Vitagraph V. L. S. E. office, has just been made resident manager of the Vitagraph V. L. S. E. exchange in New Orleans.

The Mirror for December 2 will contain a full account of Mabel Condon's visit to the Yorke-Metro Studios at Los Angeles. Personalities of the people, a description of the studios and many special photographs will make the issue particularly interesting.

ANSWERS ODD QUERY

Helen Holmes Tells What She Would Do If "Somewhere in France"

Helen Holmes, star of the Mutual serial, "The Lass of Lumberlands," says:

"I got a queer question in my mail the other day, and it was from a man. He wrote:

"'You do such daring things for the screen, Miss Holmes, that I wonder what you really would do if you were "somewhere in France" I wonder in two ways—as a man who admires you for your sheer woman's nerve, and as a man who has seen something of war on the battlefield and something of the heroism and calm efficiency of women where the wounded are. So I wonder what a woman like you would do "somewhere in France."'

"I think that of the hundreds of questions I am asked none has had such a strange appeal. I can't answer it, because I don't know what 'a woman like me' would do with such an opportunity. But I want to talk about it—a little.

"I have taken serious physical risks, as you know, and I have learned, I believe, that there is more in being courageous than in just being brave. Bravery can mean facing peril without fear, but I like to think that courage can mean being afraid, even hideously afraid, and yet wading in instead of out. I know what it is to be physically and mentally afraid; I hope I never shall know how it feels to have backed out.

"'Somewhere in France!' What a world of tragedy in those three little words that women and men have made so big with blood and sacrifice!

"Women shrink more than men from war, not because they are less staunch to bear wounds, but because they are more pitiful toward woe. It is the mother instinct—to protect, ever to protect. To every real woman a wounded man is a child that has been hurt. You say that is imagery. No, no, it is the truth! It is so much easier for a woman to suffer than to watch a man suffer. That is our way. And that is why when we are hard we are so infinitely more cruel than men.

"It may be true that war renews the iron in the blood of a race and so staves off decadence. But it seems to me that if I were somewhere in France,' disheveled, battered, immortal France, it would be war's anguish, not its splendor, that would grip my soul. I think my pity would be almost more than I could bear."

MAE MARSH AS BOY

The good ship *Alden Besse*, Triangle-Fine Art's own vessel, has lately served as an interesting set for numerous scenes in a new play called "The Wharf Rat." Director Chester Withey took a company consisting of Mae Marsh, who plays the leading role, Robert Harron, Spottiswood Aitken, Pauline Starke, and William H. Brown, to the *Alden Besse's* anchorage at San Pedro for the scenes.

In this play Miss Marsh has the part of a boy for the first time in her stage career, and a very winsome, appealing little lad she is.

BOOKING "CIVILIZATION"

Nathan Hirsh, president and general manager of the Civilization Feature Corporation, 130 West Forty-sixth Street, New York, who holds the state rights of the production for Greater New York, Long Island, and Westchester, reports that bookings for the picture have been made with extreme rapidity. And the list of bookings readily substantiates Mr. Hirsh's claims, the following theaters having shown the picture during the first week of its release: New York—Mount Morris, North Star, National Winter Garden (two weeks), New Fourteenth Street Theater, Burland, Bronx Strand, Crescent, Apollo, Adelphi, Olympia, Seventy-Seventh Street, Fox's Crotona, Brooklyn—Keeney's, New Albany, Flatbush, Amphion, Evergreen, Oxford, Manor, West End.

WILLIAM S. HART'S NEWEST

Simultaneous with the departure of the Keenan-Edwards company for the North was the return to the Triangle-Kay Bee studios of William S. Hart and the company supporting him in a new production, which will be entitled "The Devil's Double."

This aggregation has been encamping on the Mojave desert for nearly two weeks, filming scenes for the play, which is a "gad-man" drama. Henceforth, until the play shall have been completed, the company will work at Inceville.

Those appearing with Hart are Margery Wilson, Joseph J. Dowling, and Roy Laidlaw.

ROCHESTER'S NEW PICTURE HOUSE

ROCHESTER, N. Y. (*Special*).—A new motion picture house, known as the Picadilly, will open Thanksgiving Day, or thereabouts. It is announced that it will be one of the most elaborate houses of its kind in the city, provided with every modern convenience and several unusual features. It will display Paramount attractions exclusively.

ACTRESS TO HEAD COMPANY

From Hartford, Conn., comes the announcement in the public press of the formation of the Cleo Madison Film Corporation, with Isodore Bernstein and F. N. Archibald as principals. It is reported that a studio is to be erected in Hollywood, where the actress, long a Universalite, is to work in pictures to be issued under her own name.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

In a recent issue of the *Cosmopolitan Magazine* an article appears from the pen of C. E. Van Loan which is interesting to photoplay authors, real and near. In telling of the troubles of the movie plot staff writer the article goes on to state: "Every man I meet, yes and every woman too, has a great idea for my incubator. The boy who polishes my shoes in the morning knows more about scribbling for the screen than I do, and cheerfully rubs the dauber over my pale hosiery while telling me so. I once had a favorite waiter at the Athletic Club, but we are strangers now. In an unguarded moment I allowed him to overhear some conversation that suggested my profession, and since then he has not only been impossible but improbable. I trim my nails with the buttonhole scissors in order to escape the manicure lady who knows how film comedies should be trimmed, and as to the actual writing of scenarios, I am painfully convinced that everybody is doing it, even my barber—and soon I shall have to cut my own hair."

Not Overly Exaggerated

And the above staff writer's plaint is not overly exaggerated, either. Everybody certainly is doing it! We know of one scenario author, employed regularly by a film company, who was obliged to have the telephone removed from his house. It was a case of necessity. His name was well known to the real and the near. He was summoned to the 'phone on many and varied occasions to discuss scenarios with the ambitious. Some of the beginners even discovered the writer's home address through the medium of the telephone, and blithesomely called upon him. Self-preservation is the first law of nature—the author justly believed he was entitled to peace and privacy in his own home and so he now uses a neighbor's telephone. In one skyscraper a film company houses its editorial departments, and of course the offices must be reached by elevator. Several of the elevator boys, through conversations carried on in the cars, discovered the identity of the editor of scenarios. Then it happened. More or less thrilling stories were submitted to the long-suffering editor both in the elevators and in the office. And one elevator boy, because his one sheet of paper containing full details of the soul-stirring plot, "Tangled Wires," was not returned to him within the hour, invaded the office with dire suspicion. He was confident that his story was being "copied" for ulterior purposes. Valuable time was necessarily taken up in explaining to the young man that he was in error. The editor of scenarios in question now takes the back stairs instead of the elevator.

What Are His Duties?

"And now what is this queer bird known as the staff scenario writer?" asks Mr. Van Loan in the course of his article in the *Cosmopolitan*. "What are his duties, if any? The first question is easily answered. The staff scenario writer is the goat for everything and everybody. Nobody loves him; nobody trusts him. The only thing they give him ungrudgingly is blame. He is looked upon with disfavor by bad actors and pert extra girls. He is frowned upon by auditors, because his labor cannot be measured by time clocks. He is shunned by haughty directors who, many a time and oft, have dragged their lean flanks over the cinder routes of circus and burlesque. He is paid less than a very bad actor, less than one-third the salary of the average director, and all that anyone expects of him is that he shall have always on tap a flow of brilliant and original ideas suitable for any emergency. It is in a chill rain of conflicting opinions, demands, suggestions and condemnations that the staff scenario writer labors night and day to keep directors busy. An idle director means an idle company, with salaries going everlastingly on, consequently a great waste of money. The staff writer of scenarios is purely and simply the goat. If the story looks good in manuscript and turns out badly in production, it is *his* fault. If the plot looked "punk" in manuscript, he is told so, and if the plot becomes popular on the screen, someone else takes all the credit. The staff writer is blamed for this and chided for that. He is never, never complimented! It is a thankless job, believe us!

Scenario Contests

We are glad to see Emmet Campbell Hall "bust in" and grab off the $250 prize offered by the Universal Company. His script is entitled "Love's Masquerade," with Mary Fuller as the star. The contest was conducted by the Universal in conjunction with *Picture-Play Magazine*. Twenty-five thousand scripts were submitted. Emmet Campbell Hall is one of the pioneer writers for the silent drama. Formerly he was a staff writer for Lubin and before that he turned out such stuff as "Fighting Blood" for the old Biograph Company. Hall's stepping in and taking the prize in the Universal contest in competition with twenty-five thousand others, should set at rest the talk that the scenario writers "of other days" are no more; that the young and sprightly boys who entered the game in 1916 are the ones on whose shoulders rest all the cares of the game. Don't you ever think it. Keep an eye on the pioneers as you cavort down the line!

In answer to numerous inquiries we can state that the $5,000 prize scenario contest of the World Film Corporation closed Sept. 15, and, it is stated, the formal announcement of the winning authors will be made Jan. 1, 1917. In the final round-up it is stated that there will be nineteen accepted manuscripts, the one considered best among these taking the first prize of $1,000, the second best $750, the third $650, fourth $500, fifth $400, sixth $300, seventh $200, next twelve $100 each.

As to Synopsis

A correspondent wishes to know the names and addresses of film companies that are in the market for photoplay synopses. In reply it can be stated that nearly all the companies purchasing scripts will consider synopses only. In fact, a majority of the editors seemingly prefer synopses.

Nothing Doing!

Ever and anon some one comes across with the request that we read and pass judgment on a script. We regret to announce nothing doing at all along this line. We cannot take time to read and pass judgment on manuscripts. That is really the script editor's duty. We have been compelled to make it an invariable ruling, too, that all manuscripts sent to us must be returned unread. In any event, it is best that the beginner stand alone.

Good Comedy

Good comedy was never in greater demand than now, and if you can write comedy you should be able to keep real busy. By comedy, we do not mean the knock-down-and-drag-out variety. That sort of screen fun is slowly but surely waning. We mean more or less refined comedy, comedy with a plot, real comedy. Easy to write? Not at all.

MAX LINDER WITH ESSANAY

Max Linder, the international photoplay comedian, is to appear in a new line of comedies to be made by Essanay Company at the Chicago studios.

Mr. Linder probably is better known on the Continent than in America, although his comedies are well known in the United States, he having been a leading photoplay comedian for eleven years, his pictures being released through the Pathe Company.

Max Linder has signed a one-year contract with Essanay, holding an option on renewal for the same term. Each week the ex-soldier will make more than General Joffre, commander-in-chief of the French Army, does in a year.

STRAND NOT FOR SALE

An unqualified official denial was given last week of the rumor that the Strand Theater was to be sold or that any negotiations had been started for its sale. Surprise was expressed at the Strand offices that such a rumor had been started.

Portraits of Your Favorite Screen Stars in Six Colors

and on

Heavy Art Mounts Suitable for Framing

These 7 x 10 six color portraits originally sold for 50c a set of twelve, but as there are only a few subjects left from these sets, we are offering them while they last at 10c for ten. The selection of subjects to be from the following list:

Clara Kimball Young	Fannie Ward
Rupert Julian	Florence La Badie
Blanche Sweet	Lillian Lorraine
Jackie Saunders	Fritzi Brunette
Craufurd Kent	Alfred Swenson
Elsie Albert	Edward Alexander
Rena Rogers	Betty Harte
Henry King	

These portraits are not shop worn or injured in any way, and if not satisfactory we will refund your money.

All you have to do to secure these 10 beautiful color portraits is to tear out this advertisement, write your name and address on the margin and mail with 10c in stamps to the

MULTI-COLOR ART CO.

731 Seventh Avenue, New York

BEN WILSON

STARRING IN

The Classic Detective Serial

"The Voice on the Wire"

Under direction of STUART PAYTON, who I know was sole producer of "20,000 LEAGUES UNDER THE SEA"

UNIVERSAL

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

A CITY OF FILM FANS

SPRINGFIELD, ILL. (*Special*).—If there ever was a city that has succumbed to the lure of the films, Springfield with its 60,000 population takes the lead. A tour of the houses here on Sunday showed that 25,000 people visited the motion picture theaters that day. Some writers tell us that the pictures are at the height of their popularity; from appearances here it would seem that they have just got a good start.

ELMER L. TOMPKINS.

NEW FILM HOUSE ON WHITE WAY

A large motion picture house is planned on the east side of Broadway, between Forty-ninth and Fiftieth Streets. Already the lease has been signed for the site, and work will be begun on the house within thirty days. The owner is the James W. Barney estate, which has leased the property for a term of years to Albert Hexter, Jr., the promoter. It is reported that S. L. Rothapfel, the manager of the Rialto, will run the new house.

"CIVILIZATION" PASSED

"Civilization," the Ince spectacle, was unanimously passed by the Ohio State Board of Censors at their meeting on Wednesday, Nov. 1, without a single elimination. Mrs. Maude Murray Miller, in charge of the board, tendered her personal congratulations to Producer Ince on the exceptionally good qualities of his picture.

NILES WELCH

LEADING MAN

Marguerite Clark Company

FAMOUS PLAYERS Direction J. SEARLE DAWLEY

EDWARD JOSE

ASTRA—PATHÉ

ADELE LANE

Address care DRAMATIC MIRROR.

The Pathe News believes in being impartial, and in consequence the men have their innings in No. 88. Latest styles in men's business and street clothing are shown in this number, for the first time.

C. H. CHRISTIE ARRIVES IN NEW YORK

Is Establishing Independent Exchanges for Distribution of Christie Comedies

For the purpose of establishing independent exchanges in all the principal cities of the country, C. H. Christie, general manager of the Christie Film Company, presenting Christie comedies, has crossed the continent, and arrived in New York last week, where he is now negotiating with certain interests to handle the New York territory. In Chicago he arranged with the Celebrated Players to care for the interests of the comedies, and in many other cities plans have been perfected for the distribution of the one-reel films, of which fifty-two a year will be issued.

Contracts have already been closed, according to Mr. Christie, for the South African and Great Britain territory, and other foreign business is now being negotiated.

"Our idea," said Mr. Christie, "is that the 'open market' is the only satisfactory method of handling motion pictures, at least of the sort we are turning out. By this I mean the establishment of independent exchanges in various localities, with local men in charge who know the exhibitors and the conditions and can handle the business far better than through any program system.

"Christie comedies, the first of which under this brand was released Sept. 18, are meeting with favor generally, because they are clean, have good, consistent stories, contain no slapstick work, and are interpreted by a competent company. Al Christie is director. Principals in the company, most of whom have been with my brother for years, are Neal Burns, Betty Compson (known as one of the prettiest girls in the film industry), Billy Rhodes, Ethel Lynne, Eddie Barry, and Harry Ham. Oddly enough, on Oct. 28, the fifth anniversary of the opening in Hollywood of its first film studio by Al Christie was celebrated. The pictures he then made were under the Nestor brand. Many of the present players were then in the company.

"We believe in the story. A good plot is necessary to a good picture, and we are in the market for maerial for two as well as one reel comedies, either in synopsis or scenario form. Nothing coarse or of the slapstick variety will be considered.

"I was much struck," continued Mr. Christie, "by the increase of 'neighborhood' theaters for motion pictures in most of the cities where I stopped en route from the West. In districts thirty blocks from the center of business, frequently, I found splendid houses of large seating capacity. Which means that the better class of pictures, comedies and dramas, will prevail. It means that it is the family which must be appealed to, and this bars out the prurient sex plays and 'rough' comedies.

"I think the big spectacles are great business builders for the motion pictures of more moderate length and character. People who perhaps never go to see the smaller films, attracted by the large spectacles, visit them and become film playgoers as a result."

Mr. Christie will be in New York for some little time, perfecting arrangements for the distribution of the comedies in the State.

MORE "STINGAREE" PICTURES

Kalem to Produce New Series of Hornung Stories Shortly

Cable negotiations extending over a period of three months were brought to a successful conclusion last week when E. W. Hornung, creator of "Stingaree" and "Raffles," cabled his consent to write a new series of "Stingaree" stories for the Kalem Company.

Immediately the wheels of production were set in motion and elaborate preparations are under way for the staging of the series that will be Kalem's supreme effort. Of especial importance is the announcement that True Boardman, who gained nation-wide popularity in the title role of the original "Stingaree," will again be seen in the role that he portrayed so well. A few of the early stories are now in the mails and, provided they run the gauntlet of war censors and U-boats, it will not be many weeks before the work of production is under way.

Ever since the completion of the original "Stingaree" series of twelve two-act episodes, Kalem officials have been striving to put through plans for another series, for seldom have so many expressions of regret been received by exhibitors and fans at the conclusion of a series. But the original stories were first published in short story and book form, and the difficulty of inducing so internationally prominent an author as Mr. Hornung to write a new series of original stories for the screen may be imagined.

Kalem's English representative, who concluded the negotiations, credits the film company's success to the impression created on the famous author at an exhibition of the twelve productions in the first series. Mr. Hornung was warmly enthusiastic in his praise of the picturizations of his stories, and especially the faithful portrayal of Stingaree by True Boardman.

NEW HOUSE FOR NEW ORLEANS

NEW ORLEANS, LA. (*Special*).—According to report, the new motion picture house to be erected fronting on Barrone Street will be one of, if not the, finest theaters of its kind in the South. The De Soto Realty Company is said to be the organization which is developing the enterprise to its capacity. The house is expected to cost $500,000, will seat 2,700, and have a $30,000 pipe organ installed. A number of wealthy New Orleans men are interested in the project. Ground has been broken, and it is believed the theater, as yet unnamed, will be opened in the Spring. It will play only the highest class photoplays.

A. S. LEVINO RESIGNS

A. S. Levino has resigned the position of assistant to the president of the Arrow Film Corporation. Mr. Levino was with Arrow for several years, and during that time he also handled the company's publicity and looked after the scenarios.

Mabel Condon will pay a visit to the Yorke-Metro Studios, in Los Angeles, Cal., and will describe what she sees there in the issue of The Mirror for December 2. Special photographs will make this number a particularly attractive ones.

FRANK KEENAN RETURNS

His Contract with Triangle Expired, He May Return to Legitimate

Following the expiration of his contract with Triangle, which, it is stated, will not be renewed, Frank Keenan returns to New York to arrange for future work, and expects to make an early announcement of his plans.

He has starred in Triangle pictures for two years, and has been absent from the dramatic stage and Broadway for that period of time.

When he received a flattering offer from Triangle he had just accepted for production an Irish drama in which he was to be starred, and this engagement was deferred. An added inducement to his return has a more personal note, as it is to become acquainted with his new grandson, born to his daughter Hilda and her husband, Ed. Wynn of the Winter Garden, some months since.

Mr. Keenan's sudden determination to return to New York and abandon the motion picture artistic colony of Los Angeles came as a great surprise to all concerned, and he had many offers from several of the companies operating on the Coast when this fact became generally known. He has thus far declined to discuss business matters until he has enjoyed a well-earned rest, and his home at Laurelton will be opened next week for a family reunion, after which he will determine his course of professional activities, but it is most likely that he will do a dramatic play before again acting before the camera, and when he does return to his silent work it will be nearer Broadway, according to his declaration.

DONATE PROGRAM TO BAZAAR

Famous Players-Lasky-Morosco-Pallas Company Helps the 69th

A complete program of motion pictures has been donated to the current charity bazaar at the 69th Regiment Armory in New York by the Famous Players-Lasky-Morosco-Pallas Company through the courtesy of the William L. Sherry Feature Film Company. A daily change of program, including a feature, Paramount Pictographs, Burton Holmes Travel Pictures, Black Diamond Comedies and Bray Cartoons, is being offered at the Famous Players-Lasky Theater at the armory, where large attendances give evidence of the popularity of Paramount pictures.

The screen program for the first week included such Famous Players, Lasky, Morosco, and Pallas attractions as Fannie Ward in "The Gutter Magdalene," Marguerite Clark in "Molly Make-Believe," George Beban in "Pasquale," Pauline Frederick in "The Spider," Blanche Sweet in "Ragamuffin," Dustin Farnum in "David Garrick," Gladys Hanson in "The Straight Road," and Lenore Ulrich in "The Heart of Paula." Autographed photographs of the stars, novelties and lithographs have also been donated by the Paramount producers, and Sherry and an elaborate program is being prepared for the second week of the bazaar.

NORMA TALMADGE MARRIED

Norma Talmadge and Joseph M. Schenk were married last Tuesday morning in Stamford, Conn. The honeymoon has been postponed so as not to interfere with Mrs. Schenk's work in the picturization of "Panthea." She is heading her own company, which is under her husband's direction. Mr. Schenk is also general booking manager for the Marcus Loew Circuit.

FEATURES ON THE MARKET

PARAMOUNT PROGRAM.

DATE.	PRODUCER.	PLAY.	STAR.
Nov. 2	Famous	Seventeen	Louise Huff and Jack Pickford
Nov. 6	Lasky	Unprotected	Blanche Sweet
Nov. 9	Pallas	A Son of Erin	Dustin Farnum
Nov. 13	Lasky	The Plow Girl	Mae Murray
Nov. 16	Lasky	The Years of the Locust	Fannie Ward
Nov. 23	Lasky	The Yellow Pawn	Ridgely and Reid
Nov. 27	Famous	Nanette of the Wilds	Pauline Frederick
Nov. 30	Paramount	Martyrdom of Phillip Strong	All Star Cast

VITAGRAPH V-L-S-E INC.

Nov. 6, 13, 20, 27, Dec. 4, 11, 18	Vitagraph	"The Scarlet Runner" Serial.	Earl Williams
Nov. 6		The Devil's Prize	Antonio Moreno and Naomi Childers
Nov. 13		The Price of Fame	Marc MacDermott, Naomi Childers
Nov. 20		The Dollar and the Law	Lillian Walker and Walter McGrail
Nov. 27		An Enemy to the King	E. H. Sothern and Edith Storey

PATHE "GOLD ROOSTER" FEATURES.

Muratore	The Shadow of Her Past	Lina Cavalieri
Blache	A Woman's Fight	Geraldine O'Brien
Thanhouser	The Shine Girl	Gladys Hulette
Thanhouser	The Fear of Poverty	Florence LaBadie
Fitzmaurice	The Test	Jane Gray
Thanhouser	Saint, Devil and Woman	Florence LaBadie
Thanhouser	The Pillory	Florence LaBadie
Zeus	The Light that Failed	Robert Edeson
Balboa	The Sultana	Ruth Roland
Thanhouser	The Hidden Valley	Valkyrien
Balboa	Shadows and Sunshine	Little Mary Sunshine
Thanhouser	The World and the Woman	Jeanne Eagels

WORLD PICTURES

Nov. 6	Brady	Bought and Paid For	Alice Brady
Nov. 13	Brady	The Heart of a Hero	Robert Warwick and Gail Kane
Nov. 20	Brady	The Madness of Helen	Ethel Clayton and Carlyle Blackwell
Nov. 27	Brady	The Men She Married	Gail Kane and Montagu Love

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

Nov. 6 Gloriana. Zoe Rae.

Nov. 13 A Stranger From Somewhere. Agnes Vernon and Franklyn Farnum.

METRO FILM RELEASES

Nov. 6 Popular. Extravagance. Mme. Petrova.
Nov. 13 Rolfe. The Wager. Emily Stevens.
Nov. 20 Yorke. Big Tremaine. Harold Lockwood and May Allison.
Nov. 27 Rolfe. The Sunbeam. Mabel Taliaferro.

TRIANGLE FILM CORPORATION.

Nov. 5 (Fine Arts) Atta Boy's Last Race. Glish.
Nov. 5 (Ince) A Corner in Colleens. Barriscale.
Nov. 12 (Fine Arts) American Aristocracy. Fairbanks.
Nov. 20 The Measure of A Man. Louise Lovely. J. Warren Kerrigan.
Nov. 27 The Bugler of Algiers. Ella Hall. Rupert Julian.

Nov. 12 (Ince) Jim Grimsby's Boy. Keenan-Marsey.
Nov. 19 (Fine Arts) The Microscope Mystery. Constance Talmadge-Lucas.
Nov. 19 (Ince) The Honorable Algy Ray. Marcery Wilson and M. Thompson.
Nov. 26 (Fine Arts) The Children Pay. Glish.
Nov. 26 (Ince) The Devil's Double. Hart.

K. E. S. E. SERVICE RELEASES

Nov. 6 Essanay. The Prince of Graustark. Bryant Washburn and Marguerite Clayton.
Nov. 13 Edison. The Cossack Whip. Viola Dana.
Nov. 20 Essanay. The Chaperon. Edna Mayo. Eugene O'Brien.

IN THE PICTURE STUDIOS

MURIEL OSTRICHE, the charming young ingenue whose contract with World Film Corporation expires soon, will shortly enter the spoken drama. Her numerous screen admirers will doubtless be glad of the opportunity of witnessing her work on the stage. It is quite probable that her success in the drama will be as great as it has been in the films. She is represented by Lionel Hein.

DIRECTOR RAYMOND B. WEST is in the midst of production of J. G. Hawks's story of the stage, in which Dorothy Dalton and Howard Hickman are appearing. He is preparing to film a number of big scenes in what is expected to be one of the largest and costliest settings ever erected at the plant. This set is being constructed, of course, under the supervision of Art Director Robert Brunton and, when complete, will represent the interior of a New York playhouse. Charles Gunn is the other principal member of the cast in this story.

GERTRUDE LE BRANDT, the well-known American (Mutual) actress, is playing all the "mother-y" parts in Mary Miles Minter's pictures. In "Faith," the most recent of the little star's offerings, she plays the role of the housekeeper who mothers the little lone orphan which Miss Minter interprets. She will also appear in "A Dream or Two Ago," just completed by Director James Kirkwood, and in "The Innocence of Lisette."

MARY CHARLESON, who is playing in support of Henry B. Walthall in "The Truant Soul," his next feature, prides herself in being a capable cook and housekeeper. Miss Charleson lives with her mother a short distance from the Essanay studios in Chicago. Of course, she likes out-of-door sports, too, being especially fond of golf and tennis. She is enthusiastic over her part in this picture.

FOR the first time in all his years of movie acting, Tom Santschi wears a beard in Selig's "The Garden of Allah." However, it is for a few scenes only that the beard adorns Tom's chin.

AN INQUISITIVE INTERVIEWER asked Helen Holmes, star in "A Lass of the Lumberlands" and a lot of earlier Mutual film successes, why she never looked twice the same in a photograph. "Well, now, that's an interesting question," Miss Holmes shot back at him. "I've wondered about that myself, and the only solution I can get is that the same woman is never twice the same. Figure that out for yourself. If you weren't a man maybe you wouldn't have to."

As the result of a voting contest carried on among the movie fan patrons of Harry Davis's Grand Opera House, Pittsburgh, one of the lower proscenium boxes has been named in honor of Alice Brady. The voting continued for a week at polling places provided in the lobby exactly like those made use of in political elections, and was open to participation by all patrons, men, women, and children. Miss Brady's name will now be blazoned upon the box door as large as life.

ANITA STEWART has completed her last scenes in 'The Girl Philippa," and will immediately start work in a new feature, which is remarkably well adapted to her type. The story is that of a young girl, and the dainty star is delighted with her role. Marguerite Bertsch will direct Miss Stewart in this Vitagraph picture.

VIVIAN REED, known as "the girl-with-the-million-dollar-smile," has arrived in Chicago to take a leading part in "The Princess of Patches," a Selig play, adapted by Gilson Willets, a Chicago author, and which will be produced in Chicago and the South. Before Miss Reed became a movie star her famous smile adorned art calendars.

ROBERT H. KELLY, the assistant to Al Green, Selig director, is known in sporting circles as "Rawhide" Kelly. For years he promoted pugilistic combats, and some of the best known pugilists have worked under his direction. He worked for Thomas H. Ince, Frank Keenan, and other stars before joining the Selig forces.

HOBART BOSWORTH, as the ferocious "Bill Sikes" of Director James Young's "Oliver Twist" company, which now makes the Lasky lot the scene of many strange apparitions, betakes his dog and himself daily to a mud-hole in a distant corner of the lot, and proceeds to bespatter make-up upon his queer heavy boots, his dog and himself.

EXPRESS THEIR ATTITUDE

Gov. Whitman and Others Speak to Film Men on Censorship

Governor Whitman and Congressman Calder expressed themselves as opposed to the Federal censorship of films as expressed in the Cristman-Wheeler bill and similar measures at a meeting of representatives of the National Association of the motion picture industry and the Exhibitors' League at the Manhattan Hotel, Oct. 31. The meeting really opened at the Rialto Theater, where a considerable number of representative men in the producing and exhibiting lines gathered. Finally, at the suggestion of J. Robert Rubin, counsel for the Motion Pictures Exhibitors' League, it was decided to adjourn the meeting to the Governor's campaign headquarters.

Walter W. Irwin, general manager of the V. L. S. E., and chairman of the executive committee of the National Association, was the spokesman for the motion picture people. He said in substance that the picture producers and exhibitors appreciated the stand that Governor Whitman had taken against censorship in refusing to sign the Cristman bill. He spoke of the magnitude of the industry of the millions of people who see the pictures every day; of the large sum invested and the number of people employed in their manufacture. He spoke of the thirty-eight legislatures which would meet next term, and of a certain element that would seek to push censorship through, as in the case of New York last Winter.

Governor Whitman expressed himself as glad to talk with such men as were before him, who represented the welfare and the livelihood of such a large number of people. He said that there were unwise and improper features in the Cristman-Wheeler bill, and therefore he felt justified in vetoing it. He spoke of the abhorrent sound of the word censorship. He declared that the idea that three men, as proposed in the bill, should set themselves up as censors over what millions of people should see, was unpleasant and inconsistent with the American idea of liberty.

He expressed his faith in public sentiment as being competent to decide upon what was worthy of being seen, and intimated that such sentiment was the best censorship. If the motion picture industry continued to keep up the high standard that it has kept up to in the past, the Governor indicated that he would not favor any measure of censorship. He seemed to think that the police power in force at present is sufficient to protect the public from any danger of psurient films.

Congressman Calder acquiesced in the views of Governor Whitman. He believed that the pictures should have equal liberty with the press and the drama. He said that he thought it was the aim of the picture men to give of their best. No one, in the long run, he stated, could produce bad films morally and succeed. His own inclination was toward a broad and liberal attitude toward pictures and was against Federal censorship.

Among those present were: Lee A. Ochs, president of the Motion Picture League of America; William M. Seabury, counsel for the National Association; Arthur James, of the Metro; Carl Laemmle, president of the Universal; J. J. McCarthy, general manager for the Epoch Producing Company; Jack Crawford, J. Ceeler, Alexander Jutkovits, Sol. J. Saphier, I. Hartstall, C. J. Peters, H. Jacob, F. H. Elliott, executive secretary of the National Association; Thomas Howard, secretary of the Exhibitors' League, and others.

ENID BENNETT AT WORK

Among this week's announcements from Culver City is the interesting news that Enid Bennett, the new Kay-Bee star, has commenced work before the camera in the vehicle in which she will make her Triangle debut. Under the direction of Charles Miller, this bright, little luminary is now giving daily care to her portrayal of a blind girl in Lanier Bartlett's drama of the mining country, and report has it that she is creating a sensation among the studio folk by her excellent work. Her supporting cast consists of Jack Gilbert, Charles K. French, Fanny Midgley, Will H. Bray, Walt Whitman, J. Frank Burke, and George Elwell.

TRAVEL FILMS IN CABARET

For the first time in the history of the motion picture industry, travel pictures are being used as the chief feature in a cabaret performance. This feature was announced recently when the Famous Players Film Service, Inc., distributors of Paramount Pictures in the vicinity of Chicago, signed a contract with the Bismarck Garden, of Chicago, to run the Burton Holmes Travel Pictures each Monday and Tuesday as the chief feature of their entertainment in their public restaurant. The Bismarck Garden is one of the largest public dining gardens in the United States, and has an orchestra of twenty-five pieces and a big cabaret show. The pictures are shown between the hours of seven and eight-thirty o'clock in the evenings and from three to four-thirty o'clock each afternoon.

CHANGE TITLE

It has been decided to change the name of the Selig picture, "As Ye Sow," scheduled for release through General Film Service, Nov. 6, to "So Shall Ye Reap."

The cast in this production is made up of Robyn Adair, Virginia Kirtley, Eugenie Forde, Lillian Hamilton, and E. J. Brady. The scenario is credited to Leo D. Maloney and Leo Pierson.

EGYPT IN TRAVELOGUE

Burton Holmes Carries Paramount Patrons to Land of the Nile

Burton Holmes, in his weekly travels around the world which he is conducting personally for the Paramount Pictures Corporation, is taking his fellow travelers to more and more interesting places each week. In his forty-second trip, which will be released on Nov. 20, he goes to British Egypt, where many of the world's wonders are found.

In taking his fellow travelers to Egypt, Burton Holmes takes them back to the very beginnings of human history. British Egypt, of which Cairo is the center of governmental control, is the neutral ground between the up-to-date To-day and the far, remote, mysterious Yesterday of the human race.

VITAGRAPH EFFICIENCY PLANS

In order that it might be capable of producing more films in a proper manner at one time, the Greater Vitagraph has made a number of changes in the location of departments. These changes were planned and carried into effect through a desire on the part of the officials to have things run with mechanical smoothness and without confusion and to operate the same way under pressure.

The negative department has been moved to the third floor of the factory building that the cutters and comparers may have their work facilitated by fewer interruptions from the other workers and also receive better light.

The manuscript department, which formerly occupied these rooms, has made its quarters in the director's room, where they will not be annoyed by the noise of the factory machinery.

The directors have moved their desks to the old negative room, where they will be right under the studios and not be obliged to run to the third floor of the factory building in the middle of a scene in case they desire something from their department.

These changes are the result of much cooperative planning and discussion, and it is believed by all concerned that they will greatly facilitate the work of production.

SOME WESTERN MUTUALS

Several productions are under way at the American studios in California. Two of these are: "A Dream or Two Ago," with Mary Miles Minter featured, and "Lone Star," in which William Russell plays the role of an Indian; Koib and Dill have finished "Lonesome Town," and are to start work on "Beloved Rogues." "The Valley of Decision," Richard Bennett's fourth picture, is in the cutting room. Director J. P. McGowan and the Signal Players filming "The Lass of the Lumberlands," have returned to El Portal to finish the exteriors. Paul Hurst is alternating in the production of this Helen Holmes serial. S. S. Hutchinson, president of the American, is on the Coast on a tour of inspection.

NEW DETECTIVE SERIES

Under the title of "The Vampires," the Gaumont Company will release through the Mutual Corporation, what is said to be one of the most fascinating detective series ever produced upon the American screen. "The Vampires" are a group of law breakers who have terrorized France, guided and directed as they are by a criminal of superintelligence. The attempts of a young newspaper man to trap the gang forms the thread of the thrilling continued story which will appear in nine weekly installments of three reels each, beginning on Thursday, Nov. 23. The popularity of "The Vampires" has been attested in Paris and in England. Louis Feuillads, author and director of "The Vampires," says that to please the general public in a detective photo-novel you must give them what they do not expect.

NEW MAN IN PARAMOUNT OFFICE

John R. Simpson, Jr., formerly connected with the Central Bank and Trust Company, of Atlanta, Ga., has joined the Southern Paramount Pictures Company and will act in the capacity of manager in the Strand Film Company, who handle the special features booked in that vicinity through the Paramount Atlanta office.

Mr. Simpson is well known in the South, and has exceptional and marked ability for his new position.

L. L. BAREN WITH IVAN

L. Lawrence Baren, formerly publicity manager for the "To-Day" company, which had quite a run at Forty-eighth Street Theater about two years ago, and who has since been connected with film companies in New York and Chicago, has become director of the publicity department for the Ivan Film Productions, Inc.

SELZNICK MAGAZINE

From Louis J. Selznick's offices comes the *Selznick Pictures Magazine*, containing interesting announcements, special articles, and press matter, and advertising ideas.

HENRY OTTO, former director with American, Universal, and Metro companies, has gone to the Pollard Picture Plays Company to alternate with Harry Pollard in the production of Margarita Fischer pictures to be released through Mutual.

Watch for the
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